

Awards Souvenir.



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at the
World's
Columbian
Exposition

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with the compliments
of Frank D. Abbott

Dedication.

TO THE MEMBERS OF THE
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INDIVIDUALLY AND COLLECTIVELY, WHOSE ENTERPRISE
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THE PRESTO.

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MUSICAL INSTRUMENTS

AT THE

WORLD'S COLUMBIAN EXPOSITION.

A REVIEW OF MUSICAL INSTRUMENTS, PUBLICATIONS AND MUSICAL INSTRUMENT SUPPLIES OF ALL KINDS, EXHIBITED AT THE WORLD'S COLUMBIAN EXPOSITION HELD IN CHICAGO, MAY 1 TO OCTOBER 31, 1893, AND THE AWARDS GIVEN FOR THESE EXHIBITS (FROM ALL NATIONS,) WITH THE TEXTS OF THE SAME, FULLY REVISED.

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EDITED AND COMPILED
BY THE
EDITORIAL STAFF
OF
THE PRESTO,
FRANK D. ABBOTT, Managing Editor.



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U. S. GOVERNMENT BUILDING, WORLD'S COLUMBIAN EXPOSITION.

INTRODUCTORY.



PURPOSE of this publication is mainly to present in compact form the complete awards won by the various musical interests at the World's Columbian Exposition of 1893. The value of these awards, and their influence in the progress of the products to whose merits they point, cannot be gainsaid. And it is deemed reasonable, even if not absolutely demanded by the ones directly interested, that these awards, these verdicts of the experts chosen to represent the greatest Fair in the world's history, should be permanently preserved as a matter of convenient record and reference. Another consideration in the preparation of this work is found in the long delay necessary in the official distribu-

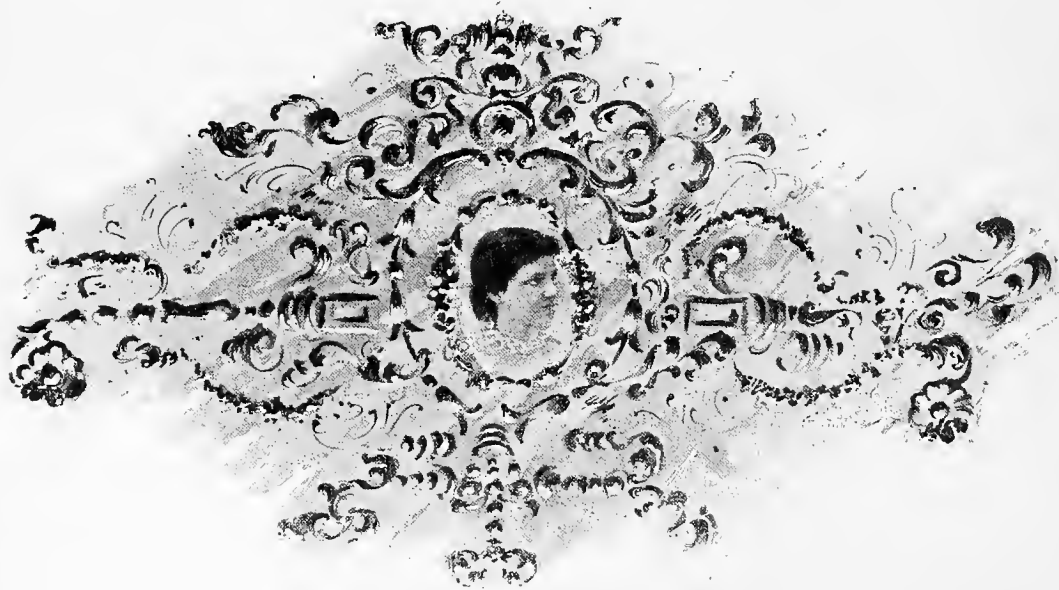
tion of the awards themselves. There were no fewer than thirty thousand diplomas granted to successful exhibitors in the various departments of the World's Columbian Exposition. Of course the musical instruments cut comparatively a very small figure in this vast number, but none of the diplomas can be awarded until all are ready, and this entails great loss of time to each exhibitor who might be putting his victory to good use did he but have the evidence of it in suitable form. In the present work it finds such form. Here are opportunities of comparison, of analysis, and also a distinctive setting forth of the part played by the important musical interests in the greatest industrial display in history. In the chapters descriptive of the separate awards, we have endeavored to present such brief sketches of the leading piano, organ and other manufacturers as may assist to a proper appreciation of some of the strong elements, whether in an artistic or commercial sense, which in greater or less degree enabled the instruments discussed to achieve their triumphs at the hands of the World's Fair judges. What is there said is intended to be in no sense laudatory, or the reverse, but is meant to serve as a sort of setting to the award, as the frame is to a picture. These descriptive comments will be found in the body of the work, and have only to do with such instruments as were deemed worthy of some particular commendation. The complete awards, whether good in the superlative degree or comparative, will be found together, arranged in convenient form, at the end of the book.

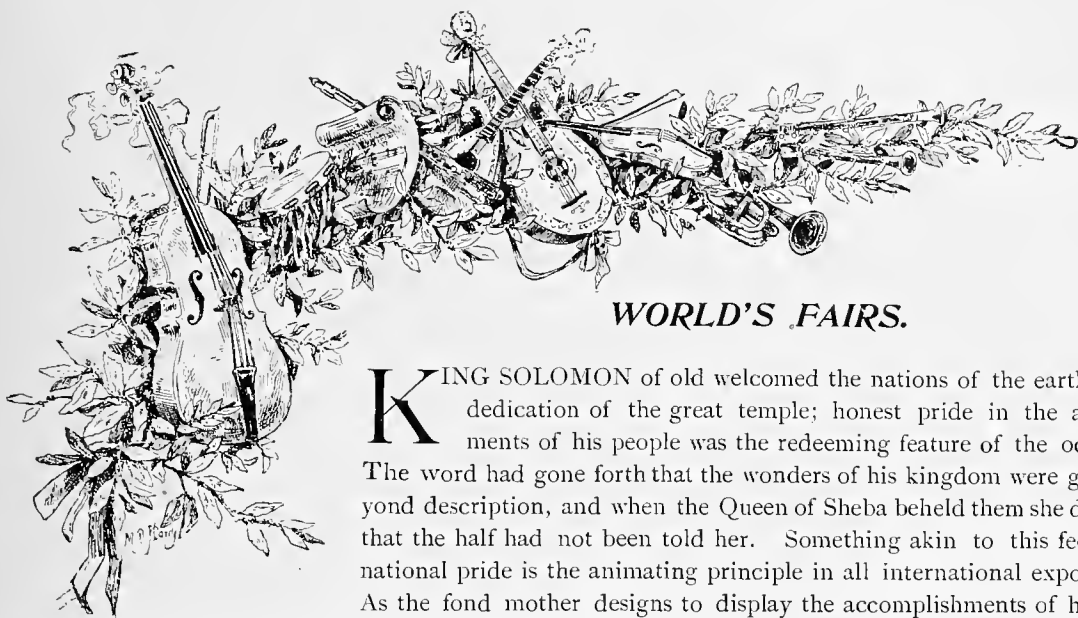
There has been no effort at literary display in the present work. Coming from the offices of the only musical paper represented at the World's Columbian Exposition, and the one chosen as the organ of the judges in this department, we believe that it is not amiss to suggest that what is herein written is at least expressed "with the understanding," and is technically, as well as officially, reliable. As for the rest, we believe that not only those who are directly interested in musical instruments will welcome this publication, but also the music loving public at large. For whatever aids in the perfection of the instruments that produce music encourages the spread of music itself. And

"Music—the sacred emblem 'tis
Of Truth, of Peace, and Order, too."

Two years, to-day, have gone by since the damp rainy May-day which saw the official opening of the World's Columbian Exposition. Just eighteen months have passed since the great Fair closed. And during that time many changes have taken place in the interests to which this work is dedicated. And in these changes death has played his accustomed part, removing several of the ones who were prominent in the musical interests of the Exposition. Of these the name of Prosper Lamal, who represented the United States in the Jury of Awards, Group 158, musical instruments, merchandise, etc., is not the least conspicuous. Mr. Lamal died at his home in New Orleans, La., March 11th, 1895, from the effects of a cold contracted while in attendance at the Antwerp Exposition last year. Of the members of the music trades whose work in connection with the Columbian Exposition is referred to in this volume, and whose deaths have occurred since the chapters concerning their special interests were written, and most of them printed, are Col. Wm. Moore, of the Everett Piano Co., C. C. Colby, of the Colby Piano Co., and Harry Coleman, Philadelphia publisher. In the deaths of these well-known gentlemen the music trade has sustained a great loss. Col. Moore, a sketch of whose career appears on page 69 of this book, was one of the most popular among the American manufacturers. His death, which occurred at his home in Walpole, Mass., on March 13, 1895, created profound sorrow, and was so unexpected as to cause a shock to his friends everywhere. He died, like his former partner and friend, John Church, of pneumonia. Mr. C. C. Colby passed away at his home in Erie, Pa., on April 8, 1895, of heart disease, resulting from la-grippe and Mr. Coleman on the 7th of March last.

NOTE OF ACKNOWLEDGMENT:—In the preparation of this work we have received many valuable suggestions, much sound advice and other tokens of friendship. Notable among those who have aided us in this way and to all of whom the thanks of the compilers are here extended, are: Hon. Karl Buenz, German consul, Chicago; Dr. Selim H. Peabody, Chief Liberal Arts Department, World's Columbian Exposition; Mr. A. G. Cone, of the W. W. Kimball Co.; Herr Adolph Wermuth, Imperial Commissioner, German Government; MM. J. Thibouville-Lamy and P. W. Dubruel, of the French Department; W. D. Dutton, and to all the judges and the members of the Woman's Commission of the World's Columbian Exposition.





WORLD'S FAIRS.

KING SOLOMON of old welcomed the nations of the earth to the dedication of the great temple; honest pride in the achievements of his people was the redeeming feature of the occasion. The word had gone forth that the wonders of his kingdom were great beyond description, and when the Queen of Sheba beheld them she declared that the half had not been told her. Something akin to this feeling of national pride is the animating principle in all international expositions. As the fond mother designs to display the accomplishments of her sons and daughters, so the nation in whose breast burn the national fires sets upon a high place the latest and best of her productions and invites all the other nations of the earth to come and see.

But the holiday is most fittingly the holy day, and so it has come to pass that no exposition can be regarded as truly great which does not have for its underlying motive the commemoration of some notable event in the world's history. The anniversary of a battle which decided the fate of a kingdom or gave birth to a republic, the celebration of some political or social change of great moral or material import, the commemoration of some famous invention or discovery in science or art—all these are worthy motives for a national display, and they add to the interest of the occasion just in proportion as they are of world-wide concern. Our own Centennial marked the birth-place and celebrated the anniversary of the grandest republic the world has ever seen. The Columbian Exposition recalled the discovery of a new world—a discovery more important in its results than any other which the historian has ever recorded. Both these motives were worthy the highest endeavor and the most exalted enthusiasm. Both were woven into the most imposing symphonic expositions of modern times. It is doubtful if the world will soon again see their equal.

But why, asks the critic, all this labor and expense? What avails these expenditures of millions in the sole interest of display? Are there any material gains?

The answer of experience points to the most gratifying results from all the expositions ever held from the time of Solomon to the present day. If there were no other advantages, the promotion of the international comity alone would be of inestimable value. Wars and rumors of wars flee away from the nations engaged in friendly competition with peace-offerings of agriculture and art. The Jewish king reigned in tranquility and prosperity such as had never been known. He was called Solomon the wise, and in nothing was his wisdom more conspicuous than in his administration of foreign affairs. The energy and treasure which his predecessors and successors expended so freely in the slaughtering of neighboring tribes he devoted to the peaceful conquests of hospitality.

In the fifth century fairs were established in several French and Italian cities. The fair of St. Denis was instituted in 629, and Aix-la-Chapelle can trace her fair to the year 800. Alfred the Great introduced them into England in 886, and in 960 they were established in Flanders. The great St. Bartholomew fair, in London, was founded in 1133 and continued at intervals until 1855, when it was discontinued because it had declined into a resort for itinerant showmen and the owners of insignificant stalls. In France the St. Denis fair was continued till 1789.

The Leipsic fairs date from the twelfth century, and the great fair at Kiakhta, on the Russian-Chinese frontier, has been held every December since 1727.

But the first purely Industrial Exhibition dates back only to the year 1798. And to France we must look for the initiation of national exhibitions. This display, which took place in Paris, comprised chiefly specimens of French art manufactures loaned by their owners. This display led to a larger exhibit of all kinds of French manufacture, and the success of the undertaking led to still more extended expositions, under the consulate of Napoleon, in 1801-2. It is at these industrial shows that we find the first display of the immediate forerunners of the modern piano. It was a quarter century before that, however, that Mozart played upon a piano and recorded his delight at the instruments of Stein, a maker of that day. The first Paris expositions were intended to be triennial, but they were at intervals interrupted by war. They were, however, held from 1806 to 1849, the eleventh, and last, exceeding all former ones. Great Britain's first industrial exposition was held in London in 1828. Similar exhibitions were held in Berlin in 1834, and at Vienna in 1835.

The first International Exposition was held in Paris in 1844. It was so successful that the London Society of Arts accepted the suggestion of Prince Albert "to form a new starting point from which all nations were to direct their further exertions," and in 1849 matured plans for a World's Fair. The President of the society, Prince Albert, declared that the time had come for an exposition "not merely national in its scope and benefits, but comprehensive of the whole world." A royal commission was issued Jan. 3, 1850, and the queen headed a subscription list with \$5,000. The historical building, known as the "Crystal Palace," consisting largely of glass and iron, was the result, and so the first World's Fair came into existence. The building was 1,851 feet long and 408 feet wide, with an extension 936 feet long and 48 feet wide; height of central portion, 64 feet, and of transept in the center, 108 feet. The entire area covered was about 19 acres. A comparison of this first World's Fair with the last, which comprised an exhibition area under roof of 250 acres, and a total area of grounds of 633 acres, is full of interest. But the first World's Fair was, nevertheless, a gigantic undertaking for those days. Portions of the palace were assigned to different nations, just as they are at the expositions of our time, and in every essential detail the plans were the same. The building cost \$965,840.00, and was open five months and fifteen days. The total number of visitors was 6,039,195, and the total receipts amounted to \$2,118,960. No record was kept of the number of articles on display, but there were more than 17,000 exhibitors. The estimated value of the combined exhibits was \$8,900,645.

We have entered somewhat into details of the first World's Fair that some conception may be had of the strides which have been taken since that event. A brief glance at the piano department of the exposition of 1851 will also be full of interest in this connection. In the musical section there were 104 exhibitors. Of these exhibitors, 38 were of Great Britain; 20 of Germany; 18 French; 6 American and 22 from other countries. The Americans represented were: Chickering, Gilbert & Co., Hews, Meyer, Nunns & Clark, and Pierson. These manufacturers displayed a total of 16 instruments; the British displayed 66, French 45, and Canada was represented by a single piano. There were 5,084 prizes presented to exhibitors at the Fair, including "honorable mentions." Of these the American piano makers captured four, as follows: Prize Medals to Chickering and to Meyer; "honorable mention" to Gilbert and to Hews. At the London Loan Exhibition of 1885 there was displayed a grand piano from the state apartments at Windsor Castle, which was obtained by the Queen at the first World's Fair. It was the piano made by Broadwood, and which also took one of the prize medals already referred to.

The first American World's Fair was modeled after the London exhibition, and the purpose was to

lift *en bloc* the contents of the Crystal Palace to New York, and exhibit them in a somewhat similar building. But the originator fell ill, and other reverses conspired against the enterprise to such a degree that the end was financial failure. Since then, to the time of the World's Columbian Exposition, there were seven great International Fairs, which may be briefly summarized in the following table:

Where Held.	Year.	No. Exhibitors.	Days Open.	No. of Admissions.	Acres occ. by b'd'gs.
Paris -	1855	22,000	200	5,262,330	24½
London -	1862	29,000	171	6,211,103	23½
Paris -	1867	52,000	217	10,200,000	37
Vienna -	1873	42,000	286	7,254,687	40
Philadelphia	1876	60,000	159	9,910,996	60
Paris -	1878	52,000	194	13,000,000	100
Paris -	1889	60,000	183	32,354,110	75½
Chicago -	1893	-----	183	27,529,400	250

A glance at this table shows at once the steady development of the original idea until the primitive acorn is lost sight of in the branches of the wide-spreading oak. At each of these expositions the department of musical instruments commanded attention, and at each of them honors were bestowed upon the piano manufacturers. But in the United States, during the period covered by two of them, political disturbances and a civil war overshadowed the pursuits of the peaceful arts, and comparatively little interest was felt in the industrial displays in foreign lands. It was not until the Philadelphia Exposition of 1876, authorized by Congress to "celebrate the Centennial of American independence by an international exhibition of the arts, manufactures and natural resources of this and other countries" that the World's Fair idea reached pre-eminence in this country. Notwithstanding the fair of 1855, the Centennial Exposition is referred to by all historians as the "first of the great World's Fairs" held in this country. The government empowered the Board of Finance to raise a capital stock fixed at \$10,000,000, one-fourth of which was readily taken up by the citizens of Philadelphia alone. On June 5, 1874, an act was passed declaring that the Exhibition would be held under the auspices of the government, and requesting the President to invite foreign governments "to be present and represented and take part in the International Exhibition." The Centennial Commission was appointed by the President, and the city of Philadelphia was decided on as the place for the exhibition, the spacious Fairmount Park being selected as the site. The fact that the great show was also to commemorate the country's progress in the hundredth year of its national existence lent special interest to the Fair, and drew the warmest sympathy and enterprise from foreign countries. An area of 236 acres was enclosed for exhibition purposes. By the beginning of the year 1876, the buildings were erected and ready. The cost of the five main structures was about \$4,500,000. At the opening of the exhibition, 190 buildings had been erected within the enclosure, and before the close there were more than 200. The main or Manufactures Building, covered 20 acres. It was 1,880 feet long by 464 feet wide, having projecting wings 416 feet wide. The roof was 70 feet high. In the center was an elevated square, with 184 feet sides, having towers 120 feet high. The exhibition space in the building was 363,102 square feet. The cost of the building was \$1,600,000.

The applications for space in the Centennial Exposition exceeded all expectations, the foreign exhibitors responding to the invitations with alacrity. In the department in which we are specially interested there was great interest and activity. Music was accorded a prominence which insured to it one of the most attractive sections of the exhibition. Two remarkable organs, one by Roosevelt, of New York (with two other organs which were played by electric connection with the large one.) and the other by Hook & Hastings, of Boston, occupied portions of the galleries. An interesting feature of the Centennial Exposition was an original march by Richard Wagner, performed by the Thomas orchestra. The manuscript was the subject of lively competition among the American music publishers, who desired to obtain the right to the piano score. The prize finally fell to the Cincinnati house of John

Church & Co., now the John Church Co., at a cost of \$5,000. In the piano department there were some forty manufacturers represented. They came from all the prominent foreign countries and in the American section nearly all the pianos of any prominence were on exhibition. The displays from Great Britain and France were particularly fine. The discordant termination of the fair, so far as concerned the awards, is still subject of comment and dispute. As a matter of fact, the awards were so badly handled and the controversies over them so heated, that the result of the committee's deliberations was so unsatisfactory as to be almost, if not wholly, useless. Never in history was there so much feeling, such clashing of competitive interests, and such open charges of corruption, as the Centennial Exposition awards brought out. The result was to weaken the force of the multifold honors which were bestowed upon the piano manufacturers. The system of awards differed from that of all former international exhibitions. Heretofore competition by comparison was the rule, and medals of gold, silver or bronze, with diplomas, were awarded, the degrees of merit in articles of the same class being determined by the relative value of the prizes awarded. At the Centennial Exposition all the medals were of bronze, the same size, weight, material and design, and of the same value. There were no first, second and third premiums. Each medal carried with it a diploma embodying the report of the judges, stating why the award was given, and the exhibitor was allowed to reproduce it as he felt inclined. The result was that nearly every exhibitor produced copies of a medal, and the force of an award was thus lost, as they were, to all outward appearances, equally flattering. This is clear when it is said that the jurors of the awards had nothing to do further than to recommend giving awards, the medals themselves being given by the commission. Thus the reports accompanying the medals were the only things of value in connection with it, and yet the one receiving the least complimentary report secured a medal identically the same as the one receiving the highest number of points in the reports. The jury of piano awards consisted of the following well known gentlemen:—

General Oliver, of Massachusetts; Julius Schiedmayer, of Stuttgart, Germany; Mr. Kupka, of Vienna; and Mr. Geo. F. Bristow, of New York.

Among the interesting instruments in the musical section at the Centennial Exposition was an old-fashioned harpsichord made by Broadwood, in London, in 1789, for Charles Carroll of Virginia, one of the signers of the Declaration of Independence. The instrument was discovered by Mr. Wm. Rohlfing, of Milwaukee, in Annapolis about twenty-five years ago. The ancient instrument bears this inscription:—"Burkat Shudi et Johannes Broadwood, patent No. 955, Londini, 1789, Great Pulteney Street, Golden Square." It is interesting to note that the house of Broadwood remains at the same location, in Pulteney Street, to this day.

In the German section some fine pianos were exhibited by J. Bluthner and others. There was also a fine organ by Walcker & Co., of Ludwigsburg. Displays of stringed instruments came from Leipsic, Markneukirchen, Mittenwald, and Klingenthal in Saxony.

From a purely art standpoint the Paris Exposition of 1889 far surpassed all its forerunners. Never before since Napoleon III exalted her had Paris so ruled in the thoughts of men. But it was science and art, not trade and commerce, that gave to this exposition its character and determined its success. As the martyred President Carnot said, "it was a display of ideas rather than of things." No other nation was represented a tenth part as fully as France, and some, like Germany, sent no "official" collection at all. England was but fairly represented, and America not inadequately. But not only in the United States, but abroad as well, the approaching World's Columbian Exposition was already consuming attention, and preparations for that crowning achievement were already under way. The energies of the piano manufacturers the world over were largely absorbed in preparation for such a display as should contribute not only to their own honor, but to the glory of the most complete realization of the World's Fair idea that has ever illuminated the pages of history.

And with this necessarily hasty review of the part played by past Exhibition, we will pass on to the consideration of the grandest achievement of all.

THE WORLD'S COLUMBIAN EXPOSITION.

THE real magnitude of the Columbian Exposition of 1893 is best seen by a comparison with the international fairs before mentioned. In area of ground set apart—1,037 acres—it was many times as large as the largest of its predecessors, the Vienna exposition, and in almost every other respect it was about equally as much greater as any of the fairs which had preceded it. In general it may be said that the Columbian Exposition was from two to five times larger and of correspondingly greater interest than any other world's fair. It is a serious question whether anything nearly approaching it in magnitude and splendor will ever be attempted. The honor of originally suggesting the holding of an exposition in commemoration of the discovery of America, by Columbus, has been claimed by many individuals, and it is probable that to all these claimants some recognition of originality is due. The Centennial of 1876 furnished a strong suggestion to Dr. Charles W. Zeremba, of Chicago, who says that while in Philadelphia, on the 9th of September, 1876, he advocated the plan of celebrating the four hundredth anniversary of the discovery of America, by Columbus, by a World's Fair. In 1884 he entered into correspondence with the foreign ministers at Washington on the subject, and also had an audience with the President of Mexico and his ministers, all of whom were enthusiastic supporters of the project.

Curiously enough, in the same year (1884,) Alexander D. Anderson, Secretary of the Board of Trade at Washington, D. C., presented the project of a Columbian Fair to the New York *Herald*, and Edwin L. Brown, of Chicago, offered a resolution before the local Exposition Company, which was adopted, to hold a World's Fair in Chicago. The Paris exposition was then in process of preparation, and the Columbian Exposition project began to take definite shape.

While Mr. Anderson was agitating his plan in Washington, Judge Henry M. Shepard and others were urging a similar movement in Chicago.

In 1886 a resolution was introduced in the United States Senate, by Senator Hoar, recommending that an exposition be held at Washington, and two years later a unanimous report in favor of the project was submitted to the House of Representatives in behalf of the Committee on Foreign Affairs. Thus far no mention of any city but Washington had been made, but in December, 1886, the contest began in earnest, when Senator Cullom, of Illinois, introduced a World's Fair Bill in the United States Senate. This measure provided for the holding of a "World's Exposition of the Arts and Industries in commemoration of the Four Hundredth Anniversary of the Discovery of America." An attempt was made to amend the bill, by designating St. Louis as the place for holding the exposition, and this movement at once precipitated a fierce contest of cities for the location of the Fair.

Meantime Chicago had not been inactive. A World's Fair organization had been effected, and in the summer of 1889 a committee of several hundred prominent citizens was named by Mayor Cregier, to secure the World's Fair for Chicago. By September of that year, over \$2,500,000 had been subscribed to the capital stock of the World's Columbian Exposition, a corporation under the laws of Illinois, and by April, 1890, these subscriptions had been increased to \$5,000,000. It was then determined to increase the capital stock of the corporation to \$10,000,000, and from that time on no doubt was expressed in any quarter as to Chicago's ability to produce the grandest exposition the world had ever seen.

The question of location was decided by Congress in February, 1890, after a memorable struggle between Chicago, New York, St. Louis and Washington. From the start it was seen that the rivalry had narrowed down to New York and Chicago. Large and influential delegations of citizens from both cities were at Washington, working earnestly for the prize. The arguments in favor of Chicago, based on her central location and great natural advantages were finally irresistible and, on February 24, after eight ballots in the House of Representatives, Chicago was chosen amid wild enthusiasm.

The amended bill fixed the day for opening the exposition at May 1, 1893, instead of 1892, as intended, but though three years were thus given for preparation, it was realized that the time was yet too short. Active measures were at once taken to push the work to completion as rapidly as possible. As yet no site had been adopted. But so quickly did the Directors and the Commission move in this matter that, early in July, 1890, Jackson Park and the Midway Plaisance had been chosen and accepted. The problem now presented was the conversion of a swampy waste into a park. It was the most difficult piece of landscape engineering ever attempted on short notice and with limited time for its completion. The consulting architects and engineers met with Mr. D. H. Burnham, chief of construction, and mapped out an elaborate plan of waterways and lawns which, after careful consideration, was adopted late in the fall of 1890. The scheme thus evolved proved to be the best possible solution of a very difficult problem, and furnished an excellent object-lesson in landscape gardening to the future thousands of visitors to the Fair. It is not too much to say that in a large measure the success of the Exposition was due to its foundation of a beautiful site thus carefully *made*.

The enormity of the work in hand now began to dawn upon the architects. Hundreds of buildings were to be erected within less than two years and as yet the ground was entirely unprepared to receive them. The main buildings, a dozen or more in number, were to be projected on a scale never before attempted. The force of architects, artists, builders and laborers necessary to bring about these gigantic results in so short a time constituted an army in itself. Yet, before the summer of 1891 had passed the main buildings had been designed and were under contract. On the 2nd of July, 1891, construction was first begun on the Mines Building, and from that time on there was no cessation, night or day, until the main buildings were completed and ready for occupancy.

Some idea of the magnitude of this preliminary work can be gathered from the estimates of its cost. The main buildings were erected at a cost of over \$8,000,000. The grading of the grounds cost \$450,000; landscape gardening, \$325,000; waterways, \$225,000; electricity, \$1,500,000; statuary, \$100,000; water and sewerage, \$600,000; expense of organization and operating, about \$5,000,000; besides miscellaneous items of expense, bringing the total up to an estimated cost of \$18,500,000. Like all estimates, this proved too small, and the real cost of the Fair was nearer \$25,000,000. This, of course, does not include the expenditures of States and foreign governments which, in the aggregate, probably equalled or exceeded the amount expended by the Exposition company itself.

The original scheme of the Exposition was to construct ten main buildings in the Lake Front Park but after the vastly larger site at Jackson Park was chosen this plan was greatly enlarged. With 600 acres at their disposal the directors found that the original plan of ten buildings was altogether inadequate. Accordingly they prepared to build no less than three hundred separate structures, including the State buildings, in Jackson Park proper, alone. The additional number in the Midway Plaisance makes the total not far from four hundred.

The buildings of principal interest were the following: Manufactures, Administration, Machinery, Agriculture, Electricity, Mines, Transportation, Horticulture, Fisheries, Art Galleries, Woman's, Music Hall, Casino, Peristyle, Festival Hall, Forestry, Dairy, Anthropological, La Rabida, Stock Pavilion and Terminal Station. To describe any one of these adequately would be beyond the limits of a work like this. A brief description of each in turn must suffice.

The Manufactures and Liberal Arts Building was the largest single structure ever erected, and cost \$1,700,000. It was 787 feet wide by 1687 feet long and covered 30.5 acres, having, with galleries, some 44 acres of floor space.

The general construction was in the form of a rectangle. A great central hall, 380 by 1280 feet, was roofed by immense steel arches, rising from piers on either side to a height of 237 feet in the center. This central hall covered eleven acres, and was roofed with glass. It was entirely surrounded by an annex, 107 feet wide, the second floor of which constituted the gallery of the building. Thus from this gallery, which, in the circuit of the structure was nearly a mile long, the visitor could look down upon the assembled exhibits in the entire hall below. Not a single supporting pillar obstructed the view in

the immense hall, on the floor of which a nation's armies might have been assembled. To the east of the Manufactures Building rolled Lake Michigan, to the north was the Government Building, to the west and south were the lagoons. Its position, thus isolated but easy of access, was most commanding.

The Administration Building was designed chiefly for ornament, and was laid out in the form of a square, 262 feet long and wide, occupying the center of the Administration plaza. Four pavilions, each 84 feet square, stood at the corners of the building. These were connected by a great central dome 120 feet in diameter and 220 feet high. The wide spaces between the four corner pavilions were devoted to grand entrance ways to the building. These entrances were 50 feet wide and 50 feet high. Within the building were the offices of the exposition.

Machinery Hall was located just south of the Administration Building, and the main portion of the structure covered an area of 500 by 850 feet. An annex, 490 by 550 feet, was provided, and also a power house, pumping works and machine shop. The entire series of buildings covered over eight acres, and cost \$1,200,000.

The Agricultural Building was 800 feet long by 500 feet wide and with its annex, 300 by 550 feet, and the Agriculture Assembly Hall, 125 by 450, covered more than fourteen acres. This was exclusive of the Forestry, Sawmill, Dairy and Live Stock exhibits, which were assigned other portions of the grounds. The cost of the Agricultural Building proper was \$600,000.

Two structures very closely resembling each other, in size, location and general appearance, were the Mines and Electricity buildings. Each was in the form of a rectangle, approximately 350 feet wide by 700 feet long and standing to the north of the Administration Building within a stone's-throw of one another. Architecturally, the two structures were radically different. The Mines Building, as its name implies, was designed for the coarser exhibits and was accordingly of plain and substantial construction; the Electricity Building was naturally treated in a more ornamental manner. Its outline was broken by ten towers and four domes, and the general contour of the exterior was such as was best adapted to the electrical display within.

The Transportation Building, with annex, covered fourteen and one half acres, and cost only \$370,000. In proportion to its cost this was the most interesting building on the grounds. Designed for heavy exhibits, it necessarily covered a large area and contained only one floor surrounded by a gallery. The main building, 256 by 960 feet, was devoted to the general exhibits; the annex, nearly double that size, was in the form of three large train sheds, and was devoted almost entirely to railway exhibits.

Horticulture was regarded of such importance as to demand a large building and accordingly a structure 1,000 feet long and 240 feet wide was designed for this exhibit. A glazed dome in the center, 180 feet in diameter and 114 feet high, furnished ample accommodations for the tallest palms and ferns. Four galleries, with glazed roofs for smaller plants, extended from this central dome, two north and two south, to the two end pavilions; one of the two pavilions was devoted to exhibits of wine, the other to horticultural implements and supplies.

The Fisheries exhibit was unique. Nothing like it had been attempted at previous expositions. A structure specially adapted to a marine exhibit had to be erected. To the north of the Government Building, on the shores of a convenient lagoon, was placed the main structure, 165 by 365 feet. At either end, connected with this main portion by arcades, were two circular annexes 135 feet in diameter. The eastern annex contained the immense aquaria, ten in number, and having a capacity of from 7,000 to 27,000 gallons of water each, the total water capacity being 140,000 gallons. Of this amount 40,000 gallons was devoted to the marine exhibit. In the aquaria were to be seen all varieties of salt and fresh water fish, plants, rocks, gravel, etc. In the main building and west annex were the fishery exhibits of the coast states and foreign nations.

To the average cultured visitor the Art Galleries afforded the greatest attraction. A building in the purest style of Ionic architecture, 500 feet long by 300 feet wide, was built especially for this exhibit and was made as nearly as possible fire-proof on account of the great value of its contents. It would

be futile to attempt a description of the art exhibits. Suffice it to say that the galleries contained the representative art in painting and sculpture from Austria, Belgium, Canada, Denmark, England, France, Germany, Holland, Italy, Japan, Norway, Poland, Russia, Spain, Sweden, and the United States.

The Columbian Exposition was the first great fair in history at which special recognition of woman and woman's work was given. At the outset it was deemed wise to give women a representative part in the management of the Fair, and the first step in this direction was the appointment of a national board of lady managers, to whom was given the custody of the Woman's Building. The architect was Sophia G. Hayden, of Boston. The building covered 200 by 400 feet, and consisted of a large hall, 67 by 250 feet, in the center, surrounded by the smaller apartments on the ground floor and by a gallery opening outward to small rooms on the second floor. A north wing containing a large assembly room, was an important feature of this building, as we shall see later on.

On the lake shore, at the mouth of the central basin, was the Peristyle, a colonnade 234 feet in length, connecting the Music Hall with the Casino. Forty-eight columns—twenty-four on each side—symbolized the States and Territories. The Casino, as its name implies, was a restaurant and lounging room. The Music Hall was the main auditorium and deserves an extended description in this connection. In it were held most of the notable musical events of the Exposition, though Festival Hall, a building erected at the west end of the grounds for the use of the great choruses which from time to time visited the Fair, was also of great interest.

Much of the attractiveness of the World's Fair was created by its musical features. So this art was given a place second to none other in the grand scheme of public entertainment. Long before the Fair was ready to receive the thousands of pilgrims who turned their faces thitherward from all parts of the world as to a common shrine, the subject of music had been thoroughly discussed, and elaborate plans had been made to provide for an uninterrupted musical feast during the entire six months of the Exposition. Extravagant as these plans may have seemed at the time, it was afterward seen that they were absolutely essential to the proper conduct of a great national fete.

Music Hall, 200 feet long and 140 feet wide, and containing an auditorium capable of seating 2,500 people, with room for an orchestra of seventy-five pieces and a chorus of 300 people, was built at the north end of the Peristyle. This building was in the style of the Roman Renaissance, and architecturally was a worthy home for the noble art to which it was dedicated. The auditorium was on the main floor, the stage being at the east end of the building facing west, and from the rear looking out over the lake. At the west end of the building, back of the gallery seats was a recital hall, designed for use as a jury room, but also capable of being connected with the main hall by raising an intervening curtain.

Festival Hall was purposely located at the opposite side of the grounds, between the Transportation and Horticulture buildings. It was thought desirable to give as much diversity of location to the musical features of the Exposition as possible. The original name of Festival Hall was the Choral Building, and this designation was perhaps more truly descriptive of the purpose of the structure—a home for the great choruses at the Fair. The design was to provide an auditorium capable of seating a vast audience, with room on the stage for a chorus of not less than 2,500 voices, and suitable provision for organ and orchestra. How well the architect, Mr. Francis M. Whitehouse, succeeded in this design is now a matter of history and of recollection on the part of those who were charmed by the wonderful acoustic properties of the great hall. Arranged in the form of a Greek theatre, the chorus occupied the part assigned by the Greeks to the stage. The interior thus became an immense amphitheatre without galleries or other obstructions to interfere with the sound. The general form of the building, both inside and out, was circular. A seating capacity of over 6,000 was secured, and this was tested to its utmost on occasions of great musical interest, as well as at times of general public assembly.

The conceded excellence attained in the art of music by women suggested the assembly hall in the north end of the Woman's Building. A large organ was erected there, and recitals of more than ordinary interest were held in the hall from time to time. This location, near the northern portion of the grounds, became the resort for music-loving people from the state and foreign buildings and the Plaisance.

Two other musical centers remain to be mentioned—the large band stands on either side of the Administration Building and on the lake shore in front of the Manufactures and Liberal Arts Building. These were the popular places of resort for the tired visitor who was charmed by the strains of melody from band or orchestra. Festival and Music Halls were intended chiefly for paid performances, but the band stands were for the multitudes to whom lack of time or money precluded the possibility of attending an indoor performance. At no time during the day was there a total cessation of these out-door musical features. Practically a continuous band concert, from morning till late evening, was in progress at one or more of the band stands. In the State and foreign section of the grounds various national bands discoursed their native airs, while the Midway Plaisance resounded at all hours of the day with the songs of all nations. Thus was music made the willing hand-maiden of pleasure at the great Exposition.

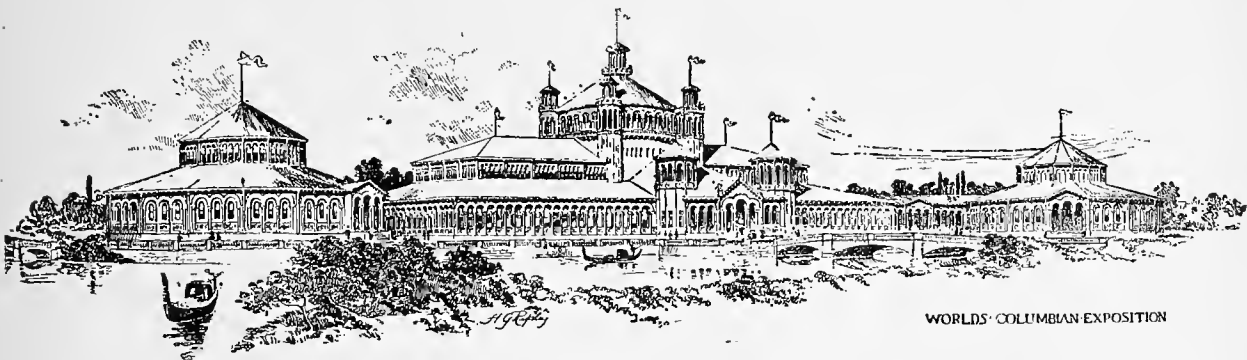
The Forestry and Dairy buildings and the Stock Pavilion and sheds were valuable features of the Exposition. A complete exhibit of the woods of all climes was contained in the former. In the Stock department a continuous show of horses, cattle, dogs, sheep, swine, poultry and pet stock was conducted, beginning with the opening and ending with the close of the Fair.

Two exhibits of great value were contained in the Anthropological Building and the Convent of La Rabida. The former afforded a complete study of prehistoric times, and the latter was a most interesting collection of relics pertaining to Columbus, contained in a building which was designed as a reproduction of the convent in which the great discoverer sought refuge from his persecutors.

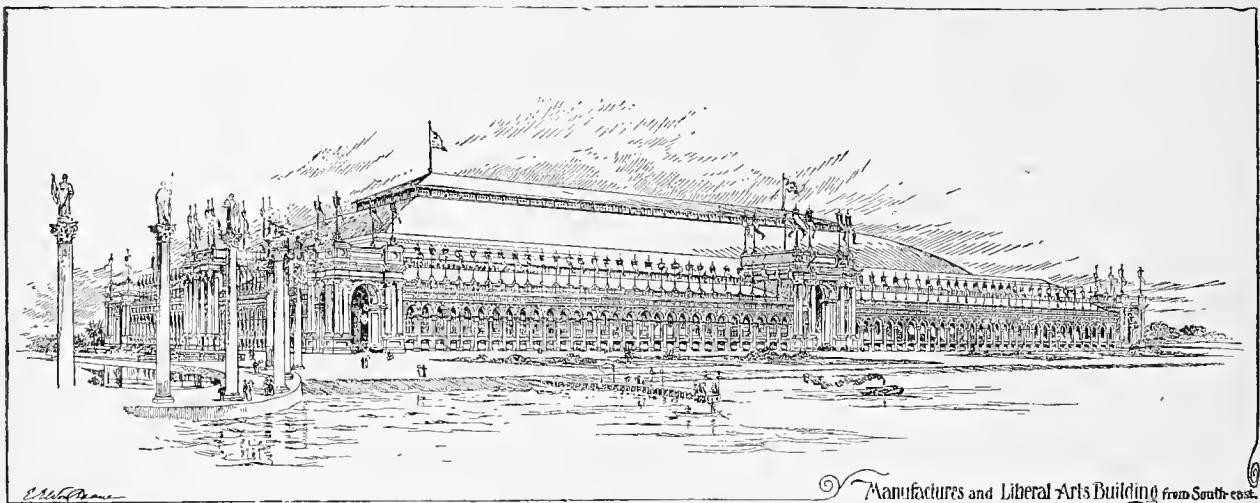
Over a million dollars were expended by the United States Government in buildings and exhibits devoted to the departments of State, to the Naval Observatory, the Hospital service and the Weather and Indian bureaus. The cost of the buildings alone for these several exhibits was \$400,000 of which the main Government building cost \$325,000.

Volumes might be written about the State and Foreign buildings at the Fair, but a mere mention must suffice in this connection. No less than thirty-seven State and Territorial buildings were erected, and twenty foreign countries occupied sites and buildings of their own. In this regard the participation was most liberal and enthusiastic.

No mention has yet been made of the Midway Plaisance, which was a city by itself—the most cosmopolitan city ever seen. Like the work of some magician's wand, this fete of nations arose at the bidding of the designers of the Exposition.



WORLD'S COLUMBIAN EXPOSITION



THE Manufactures Building, lying east of the grounds, was the mammoth structure of the World's Columbian Exposition. It was the largest building in area ever erected in the western hemisphere, and the greatest under roof in the whole world. Its dimensions are given on a previous page in this work. In the immense roof there were eleven acres of glass, which afforded light to the vast array of products from all parts of the world spread out below. Within the building a gallery fifty feet wide extended around the four sides, with eighty-six smaller galleries projecting from the main one. These galleries were reached by thirty great staircases from the main floor. Through the great building, longitudinally, ran an avenue fifty feet wide. This thoroughfare was known as "Columbian Avenue." Another of like width crossed "Columbian Avenue" at right angles at the center of the building. There were four great entrances, one at either end of these avenues. At the south end of the Manufactures Building was located the department of Liberal Arts. It was originally intended to place all of the exhibits of the department—which included education, hygiene, literature, books, journalism, medicine, physical science, architecture, government, music and the drama—in this place, dividing the space equally between the ground floor and gallery. To this department was assigned 400,000 square feet of floor space, or more than ten times the room allotted for similar purposes at the Centennial Exposition. But the first plans as to this Liberal Arts department were finally changed and the only group on the main floor was that of musical instruments. Here, occupying nearly 70,000 feet in the south-eastern portion of the building, was the famed Section "I," in which was gathered a magnificent display of pianos and organs, as well as smaller goods, from the factories of nearly all the prominent American instrument makers, and also many from Europe. There were also several handsome pavilions devoted to special exhibits, national and individual. It is remarkable, also, that the only historic collections, or groups, in the department of Liberal Arts were of musical instruments, descriptions of which will be given further along.

To have a fair understanding of the location of the various exhibits in the departments to which this work is devoted, it will be necessary to first become somewhat familiar with the musical section in the Liberal Arts department. The mammoth Manufactures Building faced Lake Michigan, with only lawns and walks between. It extended longitudinally north and south. Without some division of space, and special classification, the visitor in a palace of such magnificent distances would find himself lost and at a great disadvantage in comparing or even locating the various classes of exhibits. To simplify this complication, a plan of installation was adopted. First of all, the space was divided into sections, sixteen in number. These sections were lettered in alphabetical order and each section divided into four numbered blocks, except sections A, I and Q, which contained only three blocks. The exhibits were classified in groups, and the location of each indicated by the letters between A and Q, and one or more figures between one and four. Many of the groups occupied blocks in several sections, necessitating long walks on the part of visitors who would make complete comparisons of special lines. And so the department, or group, of musical instruments came to the section designated by the letter "I." And, unlike other groups, it was not scattered, but remained intact, being, as already stated, the only Liberal Arts group on

the main floor. The officers of this department were: Selim H. Peabody, Chief; C. P. Umstot, Chief Clerk; Theodore Thomas, Musical Director; W. L. Tomlins, Choral Director; G. H. Wilson, Secretary, Music and Drama. The judges and jurors will be referred to in the proper place.

As has already been stated, Section I, of the Liberal Arts department, occupied the extreme southern end of the hall of Manufactures. Entering the great portal of the main south entrance, one found himself looking along Columbian Avenue, with its dazzling array of wonders. On the left side of the aisle as we entered was the Italian exhibit of Sculpture, and on the right was Section "I," compact, solid and noble in its wealth of display, extending northward to the exhibits of Norway and Russia, and eastward to the extreme limits of the building. Here the Americans were represented as never before, but of foreign powers only Russia and Austria were noticeable. The Austrian exhibit formed a combined display of Viennese musical manufactures, among which zithers were especially noticeable. Other stringed instruments, as guitars, harps, violins, etc., were also displayed in profusion, while keyed instruments and complicated orchestral pieces were well represented, as well as organs and the great orchestrions, in the production of which Vienna is unmatched. It is a matter of regret that the German and French pianos were not also given a place alongside those of Russia and Austria, in Section "I." To foreign powers assignments were made according to the scope and character of their display, and when Germany and France applied, space in the Liberal Arts department had been so divided as to necessitate the setting aside of space elsewhere for the musical exhibits of those countries. This engendered some feeling which did not become wholly extinct, even when the Fair itself was ended. The subject was much discussed and the separation of the German and French instruments from those of America was generally deplored. Of German pianos there were exhibited twenty-eight; of French, thirteen. There were also four from Belgium and thirty-five from Canada and other countries. In the Russian exhibit, in Section "I," were seventeen grands and uprights.

The view which greeted the eye of the visitor as he entered the main entrance to Section "I" was fascinatingly attractive and inspiring. Indeed, language is scarcely adequate to describe the beauty of the scenes that were there witnessed, nor the enthusiasm their presence elicited. At all hours of the day—far into the night during the continuance of the Exposition, Section "I" was more generally visited, it was said, than any other departmental display, excepting of course the gallery of fine arts, with the possible addition of the Convent of La Rabida. Nor was this fact commented upon as surprising or exceptional. The charm of music is wonderfully persuasive, and the contemplation of its enjoyment is scarcely less potent in its effects.

Looking to the north, along the course of Columbian Avenue far as the Norwegian exhibit, the visitor's eye ran the gauntlet of displays, from Chickering to Fischer. These embraced the displays made by Estey, Hardman, Chase Bros., and so on to the Norwegian exhibit; continuing to the eastward were those of Kranich & Bach, Kimball, Everett, Sohmer, A. B. Chase, Vose, Starr, and ending with Dolge. On the south aisle, at right angles with and in a westwardly direction from Columbian Avenue, were Hallet & Davis, Mason & Hamlin, the Peloubet Organ, C. G. Conn, Jno. C. Haynes & Co., on to the Mason & Risch Vocalion Co.; thence north, past THE PRESTO office, were the displays of Starck & Strack (now Russell Piano Co.), Schubert, Bush & Gerts, on to The A. B. Chase Co. at the extreme north. It is worthy of note in this connection that the booth of THE PRESTO was the only exhibit of any kind devoted to special or class journalism. No other publication except the great dailies found a place within the great Liberal Arts Building. During the continuance of the Exposition THE PRESTO put forth a daily issue which was the official paper of the Jury on Musical Instruments, and its Exposition office was the point of interest to visiting professionals and members of the music trades from all parts of the world.

On the two succeeding pages will be found tables showing in detail the piano and organ exhibits of Section "I" It is not to be understood, however, that these tables are in everything accurate, particularly as to values, and expenses of exhibitors. The figures were compiled at the close of the exposition, and before the costs of removing exhibits had been estimated and other incidental expenses incurred:—

TABLE OF PIANO AND ORGAN EXHIBITS OF THE UNITED STATES, IN SECTION "I."

NAMES OF EXHIBITORS.	NUMBER OF PIANOS EXHIBITED.		NUMBER OF ORGANS EXHIBITED.	EXPENSES OF BOOTH, ATTENDANCE, ETC.
	GRANDS.	UPRIGHTS.		
Francis Bacon.....		6		\$1,800
Julius Bauer & Co.....	1	7		4,243
Behr Bros. Co.....	3	9		2,100
(Special:—1 upright, white and gold, Louis XIX. style; all others from regular stock.)				
Geo. P. Bent—"Crown" pianos and organs.....		8	6	4,500
(Note—43 pianos, 14 organs elsewhere on the Exposition grounds.)				
Bush & Gerts Piano Co.....	1	8		1,850
Boardman & Gray.....	2	6		3,000
(Special:—1 Skeleton of upright, and 1 square built in 1837.)				
E. P. Carpenter Co.....			4	750
(Special:—1 Skeleton organ.)				
A. B. Chase Co.....	2	7		12,000
(There were 16 pianos in state and other buildings beside this estimate. Expenses of concerts [Section I and state and public buildings] advertising matter included in this estimate.)				
Chase Bros. Piano Co.....	1	7		6,000
Conover Piano Co.....	2	7		12,200
Chicago Cottage Organ Co.....			5	3,000
Chickering & Sons.....	3	5		14,300
(Special:—1 square grand piano, the first piano made by the house of Chickering; sold in June, 1823. 3 grands and 2 uprights special styles of finish.)				
Colby Piano Co.....		6		700
Columbian Organ Co.....			7	1,250
Estey Organ Co.....			7	3,500
Estey Piano Co.....		7		3,500
Everett Piano Co.....	2	6		15,000
J. & C. Fischer.....	4	7		8,500
(Note—The display represented special styles made for the occasion which were put in regular stock.)				
Fort Wayne Organ Co.....			7	8,000
(Note—This stock represented 2 very elaborately hand carved cases.)				
C. A. Gerold.....		2		300
Consolidated Mfg. Co. (Guild Pianos).....		3		1,200
(Special—1 Skeleton, showing patent devices, etc.)				
Hallet & Davis Co.....	2	7		30,500
(Special—2 modified colonial uprights in satinwood and mahogany cases. All others from regular stock.)				
E. G. Harrington & Co.....		4		2,500
Hardman, Peck & Co.....	4	8		10,000
(Special—1 upright "Empire" style in dark mahogany and gold trimmings. All others from regular stock.)				
C. Hinze.....		3		400
(Special—1 Skeleton upright.)				
Haake & Co.....		2		800
(Note—These pianos were shipped from Hamburg, Germany, and exhibited in Section "I" to show certain patented devices.				
Ivers & Pond Piano Co.....	1	6		4,000
(Special—1 skeleton.)				
Jacob Bros.....		6		2,000
W. W. Kimball Co.....	2	4	6	5,000
(Note—2 Kimball portable pipe organs included.)				
Kranich & Bach.....	4	8		4,600
Keller Bros & Blight Co.....		6		1,400
Krell Piano Co.....	2	4		1,800

Total of Section "I." { Number of exhibitors, 58 } { Number of Grand Pianos exhibited, 50 } { Number of Upright Pianos exhibited, 264 } { Total number of Grands & Uprights, 314 }

MUSICAL INSTRUMENTS AT THE WORLD'S COLUMBIAN EXPOSITION.

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TABLE OF PIANO AND ORGAN EXHIBITS OF THE UNITED STATES, IN SECTION "I."—CONTINUED.

NAMES OF EXHIBITORS.	NUMBER OF PIANOS EXHIBITED.		NUMBER OF ORGANS EXHIBITED	EXPENSES OF BOOTH, ATTEND- ANCE, ETC.
	GRANDS.	UPRIGHTS.		
Lawrence Organ Co.....			5	650
Note—Exhibited jointly with Consolidated M'fg. Co. (Geo. M. Guild.)				
H. Lehr & Co.....			3	2,500
(All 7 octave organs.)				
(Lyon & Healy) Peloubet Reed Pipe Organs.....			3	8,710
(1 church organ, 1 self-playing organ. Estimated cost of booth \$1,350, attendance, service, etc., \$7,360.)				
Mason & Risch Vocalion Co. (L't'd.).....			6	5,500
(Note—This includes 3 organs on the grounds besides those in their booth in Section "I.")				
C. Meyer & Sons.....		5		2,000
Mason & Hamlin Organ & Piano Co.....	2	4	6	5,500
(Note—This estimate includes concert grand pianos used elsewhere on the grounds.)				
Mehlin Piano Co.....	1	7		1,500
Henry F. Miller & Sons Piano Co.....	2	7		5,000
Needham Piano and Organ Co.....		9	14	3,475
Newman Bros. Co.....			15	6,400
(Special—1 Special hand-carved antique case and three other specially designed and finely carved cases.)				
A. Reed & Sons.....		5		9,000
(Special—1 skeleton upright showing the firm's various patents.)				
Waterloo Organ Co.—Malcolm Love Pianos.....		4	2	1,450
Note—Two of these pianos contained the Phelps Harmony Attachment.				
Sohmer & Co.....	3	5		10,000
(Special—1 elegantly carved upright in gold, also 15 uprights and 3 grands elsewhere on the grounds.)				
B. Shoninger Co.....	1	9		5,500
(Special—1 upright solid English Oak with massive canopy top, hand carved case.)				
Schomacker Piano Co.....	2	5		2,400
(Special—1 square piano built in 1878; received prize medal at Centennial Exposition.)				
Shaw Piano Co.....		5		2,000
(Special—1 extra large upright, finished in gold with bronze medallion of Christopher Columbus in center of case—in the New York State Building.)				
Schubert Piano Co.....		7		2,000
Starck & Strack Piano Co. (now Russell Piano Co.)...		5		725
Chas. M. Stieff.....	1	6		3,300
(3 grands and 2 uprights elsewhere on grounds included in this estimate.)				
Starr Piano Co.....		5		1,900
(Special—1 Skeleton upright.)				
Adam Schaaf.....		4		1,100
Story & Clark Organ Co.....			10	
(Special—This display includes three pedal bass organs, 1, 2 and 3 manuals, respectively. Trunk organs and gravity valve and blast bellows, organs run by electricity, special motors, etc.)				
Vose & Sons Piano Co.....	2	6		13,000
Wegman & Co.....		7		2,500
Western Cottage Organ Co.....			7	1,100
(Special—1 Skeleton, showing tuning device. 1 Old English Oak, with Dragon trusses, rope mouldings and pilasters.)				

Number of Or- } Total number of } Total value of } Total expenses of Piano &
 gans exhibited, 116 } Pianos & Organs, 427 } Pianos & Organs, \$284,000 } Organ booths, attd'nce, etc., \$279,693

NOTE—The valuations of goods and cost of booths, etc., are based upon estimates furnished by the manufacturers. These tables refer to pianos and organs, and do not include the small goods displays or expenses attached to those displays.



George R. Davis, Director-General World's Columbian Exposition.

Thus the total number of exhibitors in Section "I" was fifty-eight; number of grand pianos, fifty; number of uprights, 261; number of grands and uprights, 311; number of organs, 116; total number of pianos and organs, 427. The total value of the pianos and organs was \$262,000; and the total expenditures of the piano and organ exhibitors was \$268,094. From this we get some idea of the importance of the musical section in the grand aggregate of exhibits of the greatest exposition the world has ever known.

It will be noticed, also, that a number of the foremost American manufacturers of pianos were conspicuous by their absence at the Columbian World's Fair. Of these no one at all interested could fail to call to mind the Steinways, Knabe, Deckers, Hazelton, Weber, Steck, Gabler and other pianos

of greater or less renown. Nor would it be at all just to charge the enterprising manufacturers of these famed instruments with a lack of interest in the Exposition, or any apathy in connection with the musical exhibit there. Possibly the experiences of the Centennial Exposition kept some of them from taking part, but others were actuated by reasons quite different. Some even withdrew after having applied and been granted space. This move was taken because of a disinclination to take part in a competitive display with instruments which, in the minds of some manufacturers, did not belong to their class of instruments. Others preferred not to take part in any competition of whatsoever nature, having already achieved honors as high as any that could, in their opinion, be accorded to them.



DR. SELIM H. PEABODY,
Chief Liberal Arts Department.

In preparing the table of Section "I," presented in this chapter, the estimated values, expenses—general and special—of the American piano and organ exhibitors during the continuance of the Exposition are set forth. Unless otherwise stated, the estimates represent values and expenses in Section "I" only. Various manufacturers, Chickering & Sons, The A. B. Chase Co., Mason & Hamlin, Geo. P. Bent, Sohmer & Co., Chase Bros. Co., Vocalion Co., Stieff, Hallet & Davis, Conover Piano Co., and others, had, also, pianos in various State and public buildings on the grounds, aggregating a considerable number.

The estimated value of some of the exhibits was greatly enhanced by the elaborateness of special instruments exhibited and the greatly increased cost necessary in the cases and other special styles displayed.

The items representing cost of booths, expenses of attendance, etc., we have reduced to one item because of a generally expressed desire to this effect by those furnishing us with the figures. The expenses represent the cost of attendance, general and special advertising, concerts, freights, storage, insurance, etc.; in some cases these expenses are heightened greatly, also, by expensive special advertising, but they do not include the additional cost incurred since the close of the Exposition in removing instruments which, however, in some cases have been made up by the salvage on booths, fixtures, etc., etc.

The interior displays were elaborate and complete, the substantial and artistic being so happily blended that it was difficult to determine where the line of demarkation began or ended. Chief among the displays of musical specialties and small goods, was that of Lyon & Healy, in whose two-story pavilion, adorned with terra cotta and gold, were many rare and costly instruments. A winding staircase led from the main exhibit of the Lyon & Healy pavilion to a recital hall above, where daily concerts were given upon the harp, guitar and mandolin. Of special exhibits of historical nature there was nothing to exceed in interest the display of M. Steinert, which occupied a conspicuous place at the left portion adjoining

the main exhibit of Section "I." This exhibit included, among other curios, Bach's clavichord, several old fashioned harpsichords and spinets, among them one which belonged to Mozart; also Beethoven's grand piano of six octaves, and an eighteenth century harpsichord with double key-board. There was, also the piano built for Martha Washington in London in 1776. This famous collection has been frequently exhibited by Mr. Steinert, so that a more extended notice need not be given here, interesting as it was.

Beside the American piano and organ exhibit of Section "I," as shown in the table, a careful estimate of all these other American exhibits shows the cost of the goods to be about \$100,000; the cost of booths and expenses incident, about \$80,000.

This includes such houses as Lyon & Healy, whose total outlay, beside that of the Peloubet organ interests, as shown in our table, was \$41,285; H. Pilcher's Sons, \$10,000 for organ, and \$5,000 for attendance; Alfred Dolge & Son, total of goods and expenses, \$10,000; Strauch Bros., total \$5,800, Wessell, Nickel & Gross, about the same, C. G. Conn, about \$10,000; and some twenty-five others.

But in order to reach a fair estimate of the total extent and value of musical interests at the Columbian Exposition, we must go still further, and investigate the instruments scattered through other buildings of the great Fair beside the Manufactures and Liberal Arts Building.

Aside from the wealth of instruments in Section "I," there were many interesting and notable objects of musical interest in the different buildings, some of which are worthy of mention.

In the Maryland building was a fine collection of small goods loaned by H. R. Eisenbrandt & Sons, of Baltimore. Some of these were particularly elaborate, finished in the highest style in gold and silver and ivory, bearing medals received in previous expositions.

In the Hayti Building was a Harmonium made by Ch. Fountain, of Port au Prince. This was a great curiosity and was made especially for the Fair simply as an exhibit in the Hayti Building. It had nine stops. The case was mahogany, the keys were stained mahogany, the reeds were made from old metallic spoons with slips of brass for tongues, and the stops were porcelain knobs. Some of the springs had been broken and mended with copper wire. It was a great curiosity.

In one of the parlors of the Missouri Building was exhibited a harpsichord, the property of M. M. Crandall, of St. Joseph. It was made in Belgium and is thought to be over 100 years old. Certain renovations have been made by Messrs. Kuhn and Ridgeway, of St. Joseph.

A very interesting feature of the Iowa Building was a piano made by Joseph Newmann, of Baltimore, and finished by Washington Halifield in 1734. It is now the property of George O. Higham, of Keokuk. An illustration of this instrument will also be found elsewhere in this work.

Connecticut differed from her sister states in that she had no piano in her State Building. There was an old spinet, made in 1725, loaned by Mr. M. Steinert, of New Haven, and numbered 17 in his loan collection.

The Kentucky Building had a "Lincoln" piano, an upright in oak made by "Smith & Nixon, Cincinnati-Chicago." This piano was made by this firm from wood on the farm where Abraham Lincoln was born in La Rue County, Kentucky. The bronze medallions of Mr. and Mrs. Lincoln were modeled by Mrs. Pierce-Smith, and the center panel was designed by Carolas Benner. The instrument was valued at \$10,000. An illustration of this instrument appears on another page.

In the Princess Metternich *salon*, in the Austrian section of the Manufactures Building, a Boesendorfer parlor grand from Vienna attracted much attention.

We find that in the State buildings there were about 101 instruments; grand and upright pianos and organs.

In putting a value on these in a lump sum we have considered carefully the perhaps superior quality of the instruments, the cost of getting them in place and maintaining them, and believe that a fair retail price is a fair estimate of value put upon them.

The value we have therefore placed at \$34,600.

In the Government Buildings there were twelve grands, twenty-two uprights and fourteen organs upon which we place a value of \$19,200.

In addition, a number of pianos were placed in concert halls; Vocalions, and a Farrand & Votey organ in the Michigan Building, upon all which we place a value of \$15,000.

The great Farrand & Votey organ in Festival Hall is held separate from these computations, valued at \$15,000 to \$20,000.

It is difficult to place an estimate upon the foreign pianos. Some were extraordinarily elaborate and expensive and all were of a high grade of workmanship, but \$50,000 is not too high. The expenses attendant upon installation did not fall short of \$45,000 or \$50,000.

A great deal of enterprise was displayed in placing the different pianos in State and Foreign buildings, enterprise and energy that have been commented on many times.

The Sohmer piano was very much in evidence in various buildings and the selection of locations was very happy, for the places where Sohmer pianos were were visited by enormous crowds. A very competent pianist gave numerous recitals on these instruments.

A. B. Chase pianos were found in many buildings and recitals on them were given daily to the great delight of thousands.

Steinway and Knabe pianos, although not exhibited in Section "I," were found in their respective State buildings, and the Steinway was heard in concert in Music Hall as well.

In the most important concerts heard in the great music halls, Chickering, Knabe, Steinway, Mason & Hamlin, Hallet & Davis, Chase Bros., Kimball, Rachals and Henry F. Miller grand pianos were used, while in other concerts in different portions of the Exposition almost all of the pianos represented were heard.

In conclusion it will be interesting to condense the item of valuation of musical exhibits. Here, then, is a recapitulation, from which we see that the figures, all told, reach above a million and a half of dollars.

Fifty-eight piano, and piano and organ manufacturers exhibited in Section "I."	
A fair retail valuation of the 50 grand and 260 upright pianos and 176 organs exhibited is about,	\$265,000
The expenses of the same,	270,000
Mr. Steinert places the value of his loan collection at,	250,000
The expenses of the same,	10,000
Value of other goods exhibited in Section "I,"	100,000
The expenses of the same,	85,000
The American music industries brought goods to the Exposition to the amount of a total value of about,	460,000
Expenses in connection with the same,	400,000
The total value of foreign pianos and organs about,	50,000
The total value of other foreign musical merchandise exhibited was about,	45,000

There was a total of about 694 pianos and organs on the Exposition grounds—170 in State, Government and other public buildings and places; 97 in foreign exhibits and 427 in Section "I."





JOHN BOYD THACHER,
Chairman, Committee of Awards.



THE SYSTEM OF AWARDS AND THE JURIES.

BEFORE entering into a consideration of the individual exhibits of musical instruments in Section "I," and elsewhere, we will briefly review the system of awards and the juries whose experience and combined judgment gave to the awards their intrinsic value and influence. After much discussion it was decided, in the outset, that awards and medals should be distributed among every class of exhibits. An act of Congress, passed in April, 1890, provided that the National Commission should "appoint all judges and examiners for the Exposition and award all premiums, if any." At a later session of the National Legislature the sum of \$100,000 was appropriated for the casting of 50,000 bronze medals and for the same number of diplomas. As was anticipated, many exhibitors protested against awards of any kind, and among these malcontents were a number of prominent piano makers. Included in these were the great American houses of Steinway, Weber, Decker Bros., Steck, and others. Their reasons for refusing to enter for competition were various. Some of the others even threatened to withdraw their exhibits entirely if awards of any kind were to be made. But the question was settled, as already indicated, and then came the method of granting the awards, whether by the single judge or the jury system. Of these systems the latter had been adopted at former exhibitions, and, possibly, the famous "piano war" which followed the awards at the Philadelphia Centennial Exposition suggested the desire on the part of some exhibitors for some other system. But the method of a one-judge system met with determined opposition from the jury selected to pass upon the piano and organ exhibit, no juror being willing to accept the responsibility of passing judgment, single handed, upon an exhibit. Further, the exhibitors themselves were divided in the matter, and finally the director general and the chiefs of departments determined in favor of the jury system. It was decided to place all decisions in the hands of juries, competitors to state their intention to compete for prizes, a written report to be filed in each instance stating why an award had been made or withheld, and granting right of appeal to the executive committee, by whom a re-examination might be ordered should sufficient cause exist for so doing.

It now became a matter of vital importance to the exhibitors in the department of musical instruments, designated as group 158, according to plan of space distribution already explained, that only competent men, of good character, be chosen to act as judges of awards. The greatest concern was naturally displayed by the piano and organ exhibitors. As far above suspicion as Caesar's wife must be



DR. K. BUENZ,
President of the Board of Judges of Liberal Arts.

the ones who would direct the destinies of the bronze medals of the piano men at the Columbian Exposition. The effects of the Centennial "piano war" were still fresh in mind, and, though the system of medals was changed, there still remained ample room to fear a repetition of that unhappy experience. Mr. J. Boyd Thacher was nominated by the National Committee as chairman of the Board of Awards, and, looking back through space of time sufficient for the smoke of action to clear way, it must be said that he proved himself eminently fitted for the discharge of his responsible and not altogether pleasant duties. Naturally, the selection of juries which should meet with the approval of the entire list of musical instrument exhibitors was a duty fraught with great perplexities to Mr. Thacher. Daily he was confronted with names of suitable persons, and his every move was met with opposition more or less vigorous. The names were in turn presented to the National Committee and there acted upon. Much time was consumed in the discussion of side issues and arguments which invariably follow each move in affairs of so much importance as attached to the Columbian World's Fair awards, and not till August 13th was the announcement made that the jury of awards of pianos, organs and accessories had been finally completed and affirmed. It would add nothing to this record of the exhibition to give in detail the obstacles overcome before this end was reached. It will suffice to present the names of the accepted board of judges. There were, members in all, eleven for all kinds of instruments and musical merchandise, as below given:

The members of the piano and organ jury consisted of the following gentlemen:

Geo. Steck, of New York; Dr. Florence Ziegfeld, of Illinois; Dr. Hugh A. Clark, of Pennsylvania; E. P. Carpenter, of Vermont, Max Schiedmayer, of Germany, and V. J. Hlavac, of Russia. Certain later examinations were also made by Mrs. Fidelia B. Hamilton, who had been commissioned for work with the small goods jury particularly in the examination of musical compositions.

The jury on musical merchandise, stringed instruments, musical publications, compositions, etc., was as follows:

Prof. V. J. Hlavac and Baron J. Pilar von Pilchau, of Russia; Max Schiedmayer, of Germany; Senorita Esmeraldi Cervantes, of Turkey; Herr M. Gaston Bodart, of Austria, and Prosper Larnal, of the United States. Mrs. Fannie Johnson Leigh, also, assisted, particularly in the examination of various musical compositions.

The above named individuals, then, comprising, altogether twelve names, were selected to pass judgment upon, and to indicate the degree of the award that should be bestowed upon the greatest number of exhibits ever before brought together in the line of music industries; most extensive, not only as to number of exhibitors, but greatest in value, ever before brought together.

A few lines of biography along with the accompanying photographic groups of the members of two juries of class 158 will, therefore, be of added interest here.

Mr. V. J. Hlavac—pronounced Glavatch—is a celebrated Russian composer, who enjoys also the distinction of being a conductor and inventor as well as a thorough musician. He is a native of Bohemia but has resided in St. Petersburg for several years where he is a professor in the Royal Music School and where he stands high in professional circles. During the years 1882-1886 he directed 715 symphonic concerts at the Russian capital. He was also invited to take charge of the World's Fair orchestra during the four days' Russian concert season at the Columbian Exposition. Mr. Hlavac was born in 1849, and has been in musical life since his early youth. He was a member of the Jury on Musical Instruments at the Paris Exposition in 1889, and at the Antwerp Exposition this year.

Mr. Max Schiedmayer is a member of a distinguish firm of piano manufacturers at Stuttgart, Germany. He is not only an expert in the art of piano making, but is also a theoretical musician of more than ordinary ability. Mr. Schiedmayer, as active executive of the piano and organ judges, won golden opinions and added largely to the esteem in which he had long been held by the musical public generally.

Mr. George Steck is one of America's best known piano makers. The instrument bearing his name is now made by his successors in business, Mr. Steck having retired several years ago, though his interest in the progress of the art has never flagged. His reputation as a business man and musician is such as any might envy. Mr. Steck's achievements in piano making have been no small factor in the develop-



MEMBERS OF THE JURY OF AWARDS, OF MUSICAL MERCHANDISE, PUBLICATIONS,
ETC., GROUP 158.

BARON G. PILAR VON PILCHAU,
France.

GASTON BODART,
Belgium.

PROSPER LAMAL,
United States.

MAX SCHIEDMAYER,
Germany.

V. J. HLAVAC,
Russia.

ESMERALDA CERVANTES,
Spain.

ment of the instrument to its present artistic state and he is the author of several notable improvements. His home is in New York City.

Dr. Florence Ziegfeld has been a prominent member of the musical profession in Chicago for many years. He, as president of the Chicago Musical College, holds a leading position as an educator, and the great success of that institution is the result of his artistic endeavors and business capabilities. He is not unknown to the musicians of the old world, having studied abroad and secured many of his leading assistants there. His appointment was a tribute to his position as a musician and upright business man.

Dr. Hugh A. Clarke is a well known musician, theorist, composer and teacher in Philadelphia. He is professor of music in the University of Pennsylvania, and in every way was qualified to pass with intelligence upon the products examined.

Mr. Carpenter brought to his work experience and ripe judgment. After the close of the Exposition he was invited to assist in the work of the Bureau of Awards in revising the texts, and in such capacity remained in Washington until the work was completed. He was afterward appointed a member of the jury of Awards at the Antwerp Exposition this year. He established the business of the E. P. Carpenter Co., of Brattleboro, Vt., and was for many years the controlling spirit of that house. From a mechanical standpoint no more capable man could have been chosen, and he held the confidence of a very large proportion of the music trade of the world.

Of the President of the Board of Judges of the Liberal Arts Department but a few words are necessary. Dr. Karl Buenz had already acquired an exalted place in public esteem when he was called upon to serve the World's Columbian Exposition. Dr. Buenz was born in Holstein, Germany, in 1847. He served in several official capacities in his native country before coming to New York as German Consul-General, in 1888. Later he was sent to Port au Prince, Hayti, and in 1891 his government ordered him to the post of Consul in Chicago, where he has since remained. Dr. Buenz is a scholarly gentleman of musical acquirements, and he proved himself in every way adapted to the work which devolved upon him as President of the Board of Judges and Departmental Committee.

As stated above, the jury on string instruments, publications and musical merchandise had practically finished their work a considerable length of time before the piano and organ jury began work, about the 21st of August, and with the exception of a few subsequent and some re-examinations, by special assignment, all the small goods, compositions, etc., passed this jury. The first appointments of persons to compare this jury were made about the 15th of July, and the last one July 20th; examinations began July 25th, and ended early in August. The official announcements of each day's examinations, and for those of the following days were made through THE PRESTO's daily publication.

Of the *personnel* of this jury, Messrs. Schiedmayer and Hlavac are referred to in connection with the piano and organ jury. They worked earnestly and conscientiously and their continued services on the greater, the piano, organ and accessories jury, was a deserved tribute to their honesty and ability.

Prosper Lamal, an appointee of the United States, is a native of Belgium; born in Brussels in 1835. For some years past he has resided in New Orleans, La. He was in attendance at the Paris Exposition of 1873 during the entire season, representing there a prominent Belgium piano factory and also a manufacturer of band and orchestral instruments. He also attended the Melbourne and Sydney exhibitions, being Chairman of the Jury of Awards at the first named. Mr. Lamal has passed upon many of the musical publications and compositions as well as a large percentage of the exhibits of wind and string instruments of the small goods exhibits of the World's Columbian Exposition.

Baron G. Pilar von Pilchau, of whom there was not a more upright, conscientious, or more able "all round" man on any jury, is a resident of St. Petersburg. He was born in Kieff, Russia, in 1860. He has enjoyed a course of military training, retiring from the service with the rank of first lieutenant. Leaving the military service he became a member of one of the governmental departments, the duties of which drew him closer into the lines of music—which art he had been a promoter of—and especially of the governmental branch of it. He had a superior musical education and the duties of his office but



MEMBERS OF THE JURY OF AWARDS, PIANOS, ORGANS AND THEIR ACCESSORIES.
GROUP 158.

MAX SCHIEDMAYER.
STUTTGART.

DR. HUGH A. CLARKE.
PHILADELPHIA
DR. FLORENCE ZIEGFELD.
CHICAGO.

PROF. V. J. HLAVAC.
ST. PETERSBURG.
GEO. STECK.
NEW YORK.

E. P. CARPENTER.
BRATTLEBORO, VT.

stimulated his love and ardor for the art. The Baron has been a prominent figure in the musical world of Russia and has won no little renown by his invention, the melograph, a device for writing music.

Gaston Bodart, L.L.D., was born in Vienna, in 1867. His father was a Belgian and his mother a French lady; but young Bodart was educated in Austria, in a Jesuistic school at Kalksburg University. While there, and indeed all through his studies, he gave a great deal of attention to music and made a special study of the violin, the cornet and other brass instruments. He received his degree of L.L.D. in 1893 and has since won renown as an advocate. He resigned his former position as consulting attorney for a prominent Vienna mercantile house to accept a World's Fair Commissionership from Austria. He was sent to Chicago early in the season of 1893, entrusted with much important work in his official capacity.

Of the other member of this jury who appears in the photographic group presented herewith, Seniorita Esmeralda Cervantes, she was born in Spain in 1863. At the Philadelphia Exposition in 1876, when twelve years of age, she gained no little renown as a performer upon the harp. She has since become a famous *virtuoso*. Her appointment as World's Fair judge was through the Turkish government, in which land she has resided for some years past occupying a position of teacher of music in the family of the Sultan of Turkey. Seniorita Cervantes makes occasional concert tours, as a harp *virtuoso*, and just before the close of the Exposition departed for Mexico for the purpose of concertizing there, in Cuba and other places before returning to Europe. Seniorita Cervantes is a remarkable linguist, speaking quite fluently French, Italian, German, Russian and Turkish, beside her native tongue.

Besides the above named persons, whose faces appear in the two groups on preceding pages, we present also portraits of Fidelia B. Hamilton and Fannie Johnson Leigh, additional judges of exhibits in group 158,

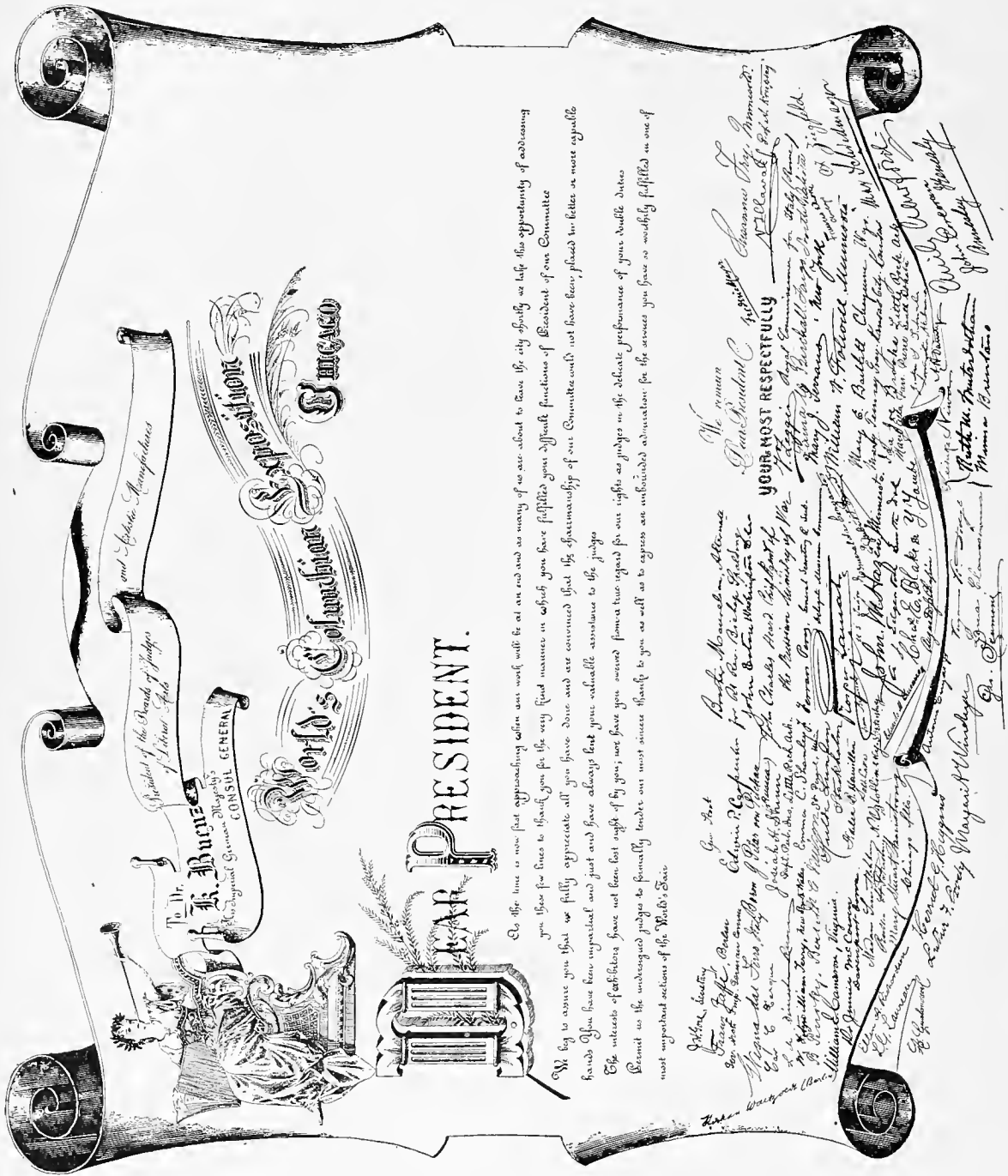


FIDELIA B. HAMILTON, OF SALT LAKE
CITY, UTAH.



MRS. FANNIE JOHNSON LEIGH,
NORFOLK, VA.

but whose duties were more especially confined to the examination of musical compositions, as will be seen by reference to the list of awards in this work. These ladies were appointees of the Board of Lady Managers,



Fac-simile of testimonial presented to Herr K. Buenz, President Board of Judges, Liberal Arts Department, World's Columbian Exposition.

confirmed by Jno. Boyd Thacher and the National Commission. Fidelia B. Hamilton's appointment was July 18, she being confirmed the same day by the National Commission. Mrs. Hamilton's residence is in Salt Lake City, where her long identification with musical affairs and with the building of St. Marks Cathedral organ won for her the distinction of the appointment which she held in the Columbian Exposition, and in which her special work was the experting of woman's compositions, American and foreign. All of her reports were confirmed by the jury of awards. Mrs. Hamilton is an organist of merit and she is the only woman, so far as we are informed, who received and accepted an invitation to a public performance upon the grand organ of Festival Hall, where she played on Utah and California day with great applause to a large audience. Mrs. Hamilton is highly praised for her efficient work by the delegates from her State and it is a pleasure to say that the President of the board of Lady Managers of the World's Columbian Exposition many times expressed her satisfaction with Mrs. Hamilton's work.

The name of Mrs. Fannie Johnson Leigh, of Norfolk, Va., was sent to the National Commission from the Bureau of Awards July 17, and at once confirmed by that body. She assisted in the examinations of most of the musical compositions exhibited in the Woman's Building, and as a special service was delegated judge of the organ in Festival Hall. Being appointed by Gov. McKinney, of Virginia, alternate Lady Assistant from that State she was placed in charge of Mount Vernon (the Virginia State Building), a position she held until she assumed her duties as judge. During this period Mrs. Leigh fully sustained the great reputation of her State for courteous hospitality, giving a cordial welcome to all who visited the building during official hours and entertaining in the evening by giving teas, receptions and *musicales*. It may be said in this connection that Mrs. Leigh was a very active worker in behalf of the World's Fair and, fortunately, raised the largest sum of money by her own individual efforts for the fund for the Virginia State Building, of any woman in Virginia. Mrs. Leigh's work as judge began at the time of her appointment and closed October 19th.

The services of the judges of small goods and publications passed without any word of dissatisfaction or disapproval, and it may be said that the work of the jury on pianos, organs and accessories was readily accepted by those interested. There were, it is true, some dissenting voices, but they did not make themselves known until the work of the jury had been done; then the mutterings which inevitably attend such competitions began to make themselves heard. Hints, and even broad charges of venality and fraud were brought up but which, happily, upon investigation were found to be groundless.

In arriving at conclusions by which the awards were made, the jury of musical instruments gave notice in advance of their purpose to examine certain exhibits at a designated time. The exhibitors were expected to have their instruments in readiness accordingly, and it was understood that instruments from the regular stock of the maker would receive preference over specially prepared exhibits. The judges, after careful examination of the exhibit, made out complete reports which were in turn submitted to the Executive Committee of Awards. The manner of making these reports was as follows: The entire body of judges passed upon the points presented in each report and concert of action was had, the determining of each question being adjusted by a majority vote. When the report had been settled as to its subject matter, the judge to whom the particular exhibit had been assigned formulated the return to be made to the General Committee of Judges of Liberal Arts Department, and from the Secretary of that body it went to the Executive Committee on Awards. Here it was finally disposed of, the award being granted as recommended, if no appeal was made. Thus, while all the judges were engaged in the work of preparing the reports, only one of them came to the official cognizance of the Executive Committee of Awards. This accounts for the appearance upon each award of the signature of a single, or individual judge, although that one name carries with it the judgment and approval of the entire jury. At the close of their difficult and, we had almost said thankless duties—unappreciated, at least by exhibitors to whom the result was not satisfactory—the judges of the superior, or piano, organ and accessories jury, issued the following card, and this card is doubly interesting in that it at once epitomizes the conditions of the awards system and also gives assurance that those conditions were fulfilled with a unanimity of purpose and opinion which gives to the diplomas and medals every element of thought possible to testi-

monials of this character. This final statement of the critics of musical instruments at the greatest Fair the world has ever known, is headed, "A Card from the Judges," and is addressed:

TO THE EXHIBITORS:

CHICAGO, September 9, 1893.

It seems proper, now that the examinations of musical instruments are completed and awards made, to briefly give the plan pursued by us. The judges visited the various booths together, and together made examination of the instruments, each judge carefully noting the points as they occurred to him, fully entering them in the book he carried for that purpose. When the examinations were completed the judges acted as a body in deciding the relative merits, and it may be mentioned that only in two minor cases, was there any disagreement, whatever, and that merely on a trivial point. Our judgment was unanimous. The awards are the result of the examination and judgment of six men, not of one man. We have kept a complete record, and if our verdict is changed by other authorities we shall be enabled to show just where the change lies.

Respectfully,

H. J. Ziegfeld. *Max Schindler*

Dwight A. Sherman.

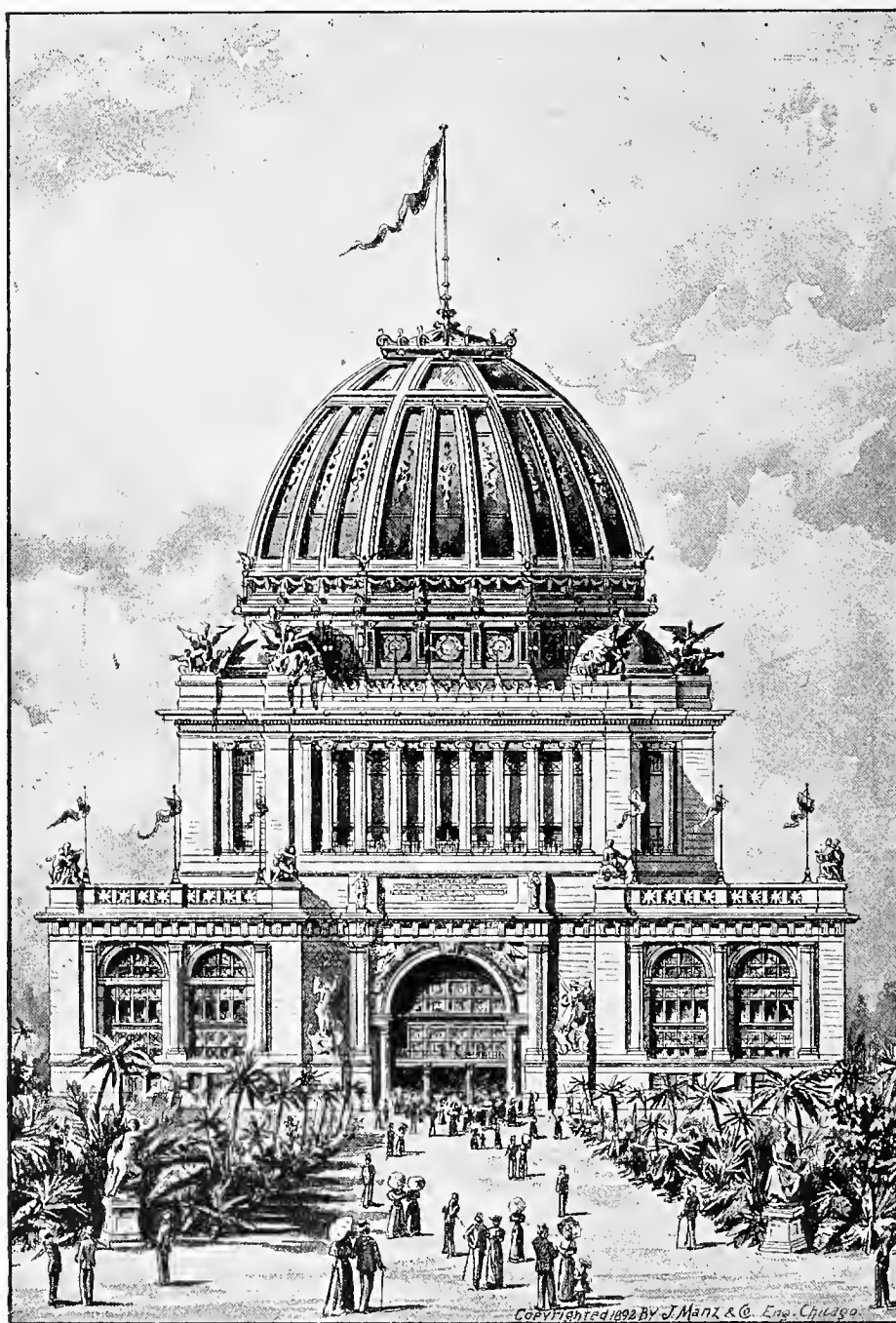
Geo. F. Cook.

William H. Hall

E. P. Carpenter

Every exhibitor realized fully the value of an award from the powerful authority invested in the experts chosen to pass upon his products and all were intensely anxious as to the wording of their reports. It is needless to enter into any detailed review of the bickerings and contentions which grew, as a storm gathers and bursts with sudden violence. The climax came on the seventh of September when a prominent firm of piano makers, by their chief, secured an injunction upon the judges of group 158, restraining them from making public the results of their investigations and examinations of instruments. The action was a complete surprise, notwithstanding the rumors and covert insinuations of fraud against some of the judges. Naturally the action of the dissatisfied exhibitor created much feeling among some of the others, who felt confident of a satisfactory award, while it met with the approval of a few who were conscious of weakness somewhere in their display. The strain upon the expectant exhibitors was not relieved until September 26, when Judge Grosscup, of the Federal Court, acting in the absence of Judge Seaman, before whom the original motion was made, ordered the injunction dissolved. In the bill filed by the piano house in question, serious charges were made against several members of the jury. It is but fair to say that these charges were not sustained. With such a basis it had not been difficult to stir up the tangle which culminated, as already recited. The lifting of the restraining order permitted the wheels to revolve once more and a speedy termination was reached by the publication, on September 26th, of the names of the successful exhibitors.

In conclusion, it is simple justice to emphasize the statement already made as to the honesty and impartiality of the gentlemen who cheerfully took upon themselves the arduous duties of judges of musical instruments at the Columbian Exposition. It was not expected that they would escape criticism, or that they could please everybody. In this they but shared the common lot of humanity and were but as other men. But, unlike other men who have acted in like capacity in earlier contests, they retained from first to last the respect and confidence of an overwhelming majority of the exhibitors and of the great public. Such a testimonial of regard and confidence is rarely tendered to men. No further proof of their integrity is needed than the results of their labors, but as a permanent tribute to their splendid work, and to, if possible, still further emphasize the true value of their judgment, as typified in the medals and



ADMINISTRATION BUILDING.

diplomas gained, we herewith present the testimonials from both foreign and American exhibitors which were handed to the chairman of the Executive Committee on Awards, even while the attack upon them was at its height. On September 5th the following was made public :

HON. JOHN BOYD THACHER,
Chairman Executive Committee on Awards.

It having come to the knowledge of the exhibitors of Section I that a certain musical journal has attacked the fitness of some of the members of the Board of Judges that you have appointed for this section, and especially that of Mr. E. P. Carpenter, one of the members thereof, we, the undersigned exhibitors in Section I, desire to state that we have utmost confidence in Mr. Carpenter's honesty, integrity and impartiality, and in his ability to fill the position on the Board to which he has been appointed. We have the same full confidence in all the members of that Board.

The fact of Mr. Carpenter's appointment by you, after most careful consideration and investigation on your part, and the usually high character of his home endorsements, should be sufficient shield against attacks of this nature.

Furthermore, we the subscribers, will be the most affected by the report of this Board of Judges, and we emphatically state that we are fully satisfied with each and every member of said Board.

Respectfully submitted,

Lyon & Healy, Everett Piano Co., W. W. Kimball Co., Chickering & Sons, Estey & Camp, Newman Bro's. Co., Boardman & Gray, Waterloo Organ Co., Wessell, Nickel & Gross, Behr Bro's. Piano Co., Geo. P. Bent, Hartman Bros., H. Lehr & Co., Needham Piano Co., J. W. Banks, (Rock Rapids Banjo Co.,) J. C. Haynes & Co., Oliver Ditson Co., Mason & Risch Vocalion Co., Francis Bacon, J. Howard Foote, Jas. H. Russell, Geo. B. Koss, Hallet & Davis, Mehlin Piano Co., Story & Clark Organ Co., A. Dolge & Son, Tonk Manufacturing Co., Wegman & Co., Jacob Bro's., Schubert Piano Co., Strauch Bro's., Sohmer & Co., Julius Bauer, Chas. M. Stieff, Conrad Meyer & Sons, The Krell Piano Co., J. W. Pepper, Mason & Hamlin, Starr Piano Co., Fort Wayne Organ Co., Adam Schaaf, Consolidated Mfg. Co. (Guild Piano,) Lawrence Organ Co., Henry Pilcher's Sons, Hardman Peck & Co.

CHICAGO, SEPT. 2 1894.

Following the example of the Americans, and actuated by the same sense of fair play, the German exhibitors, a few days later, presented the following paper to the Awards Committee:

We, the undersigned exhibitors of German pianos, desire to state that we fully concur with the views and expressions uttered by our American friends and fellow exhibitors as to the honesty and fitness of the jury appointed by you for pianos and organs.

We state that we have full confidence in, and respect for, each member of this Board of Judges.

Respectfully submitted,

A. Rachals, for M. F. Rachals & Co., Hamburg,
E. Hupfeld for Ludwig Hupfeld, Leipzig.
Ed. Schrikell, for Ed. Seiler, Liegnitz.
Ed. Buek, for F. L. Neumann, Hamburg.
L. Grottrian, for Grottrian, Helfferich, Schulz,
Herr Thurman, for Greton Lukas
Wm. F. Hoene, for Carl Rönisch, Dresden, (*Hors Concours.*)

In these two testimonials the entire list of exhibitors of pianos is represented with the exception of those who were not in for awards and two or three American houses who, for special reasons, preferred not to place themselves upon record. With such a recognition from the ones most interested and most critical of the work of the judges, backed by the indorsement of the Federal Courts, the judges of the musical instrument department of the World's Columbian Exposition must stand before the world as the most satisfactory in the history of competitive industrial exhibitions.

Four other names appear as individual judges in our list of awards; Mrs. Susanna M. Fry, of Dodge Center, Minn., whose name is attached to two or three awards on musical compositions, and who was an appointee, also, of the Board of Lady Managers; Mr. J. H. Shinn, Superintendent of Public Instruction, of Little Rock, Ark., who was the Individual Judge of the A. H. Andrews exhibit of Indexed Music Cabinets, two Turkish exhibits, the Goggin (Great Britain) award for carving; Vittorio Zeggio, of Rome, who was the Royal Commissioner for Italy, and who signs three of the Italian awards, and Sig. Ferrari Perez, who was Gen. Sec'y of the Mexican Commission and Sub-Delegate, who signs the Wertheim (Frankfort on the Rhine, Germany,) award for asbestos theatre curtains.

THE COLUMBIAN MUSIC TRADE ASSOCIATION.

AT the outset it was considered advisable by prominent members of the music trades that a fixed organization be formed whose duties it should be to look after the general interests of the exhibitors in Section I. Past experience, in connection with earlier World's Fairs, had taught that among the representatives of the "divine art," no less than the common things of trade, discord was liable to break in and that, in order to secure unity of purpose, as well as for the ends of self-protection, organization was necessary. Consequently the World's Columbian Exposition was not yet a week old when prominent members of the music-trade responded to the call for an informal meeting to devise ways and means for protecting their interests and forwarding the success of their exhibits during the continuance of the Fair. Mr. W. D. Dutton, of Hardman, Peck & Co., and Mr. I. N. Camp, of Estey & Camp, were chosen chairman and secretary, respectively, of the meeting. A committee of ten was appointed to formulate plans members, and financial provisions of the organization. the second meeting was held Association were further developed to any indications of unfair-exhibitors, and to the exposure tate against fair play in con-cal interests at the Columbian jects of the Association were ganization effected whose in-conserved by all. A finance consisting of Mr. P. J. Healy, S. Conway, of the W. W.

It will be seen by the Music Trade Association" anticipated the contentions were early on the alert to head it may be said that in this successful. The friction which the award system could not since most of the complaints foreign countries and were, to

of a misunderstanding on the part of the objectors. The *modus operandi* of distributing awards was not satisfactory to the foreign exhibitors, who demanded that the continental system of grading the prizes into first, second and third, be substituted for the American system of single medals for specific excellence.

The vexed subject was discussed and studied from all standpoints. Great pressure was brought to bear upon Mr. John Boyd Thacher, Chairman of the Awards Committee, to induce him to alter the system, but without avail. That gentleman protested that the European plan of graded prizes was not in accordance with the instructions of Congress which had already settled the question in dispute. He maintained that the European plan of competition for first, second and third prizes resulted in trade rivalries and created discontent; that the act of Congress directed that the Exposition was for the purpose of disclosing to the world the development of civilization and its progress in art and industry. That to fulfill these requirements the reports or diplomas of judges, designed to accompany the medals, were all-suf-



ISAAC N. CAMP.

for the general good of the sion was made for the con- About one week later, May 10, at which the purposes of the veloped and attention directed ness or discrimination against of such schemes as might mili- nection with music and musi- Exposition. And thus the ob-made clear and a compact or- terests, being mutual, would be committee was appointed, of Lyon & Healy, and Mr. E. Kimball Co.

formation of the "Columbian that the exhibitors in Section I which later did come, and them off. And to their credit they were in a great measure followed the announcement of of course be entirely obviated, came from the delegates of a great extent, the result



E. S. CONWAY.

to such an extent that at one time a revolt of ominous proportions was threatened. As a matter of fact, a number of foremost manufacturers did give notice of withdrawal, and prepared to vacate space which had already cost no inconsiderable sums of money. In the face of this crisis, it is easy to see that the exercise of cool judgment was demanded, to avoid a general stampede which might reflect lasting discredit upon a great American industry.

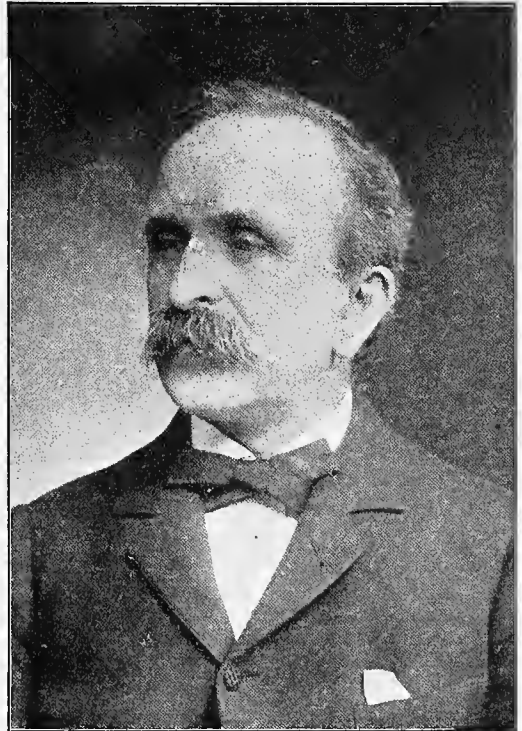
And it was then that the labors of the Columbian Association brought forth good results. To the officers of the organization, and especially to Messrs. Camp, Conway and Healy, the American musical public owe a debt of gratitude in this connection. The gentlemen named worked persistently, not only in the meetings of the Association, but at other times, to cement the differences and to keep alive national pride, and to sustain the dignity and stability of the industry to which they are devoted. And it is not too much to say that but for their endeavors, the record of Section I of the World's Columbian Exposition, as now written, might have been very different, and the part of the musical industries in the Fair itself of vastly smaller importance than it was, as exemplifying the arts of peace and order at the close of the Nineteenth Century.

ficient. "It is these reports," said Mr. Thacher, "that fix the exact point at which the world stood in its industries, arts and sciences, at the end of the Nineteenth Century."

The leading objectors to the plan of awards, together with the countries they represented, were: Anton Von Palitschek, Austria; F. Vercruysse, Belgium; C. Krantz, France; Ad. Wermuth, Germany; H. T. Wood, Great Britain; Marquis Ungaro, Italy; P. de Gloukhovskoy, Russia; Don Dupuy de Lome, Spain; Chr. Ravn, Norway.

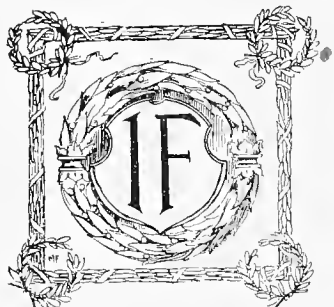
Later, and largely through the efforts of the Columbian Music Trade Association, the differences growing out of the awards system were adjusted, and, with a single exception, all of the representatives of foreign exhibitors who had withdrawn from participation, returned their allegiance to the Fair. This exception was France, whose commissioners refused to accept the conditions imposed, and permanently withdrew.

The agitation aroused by the prolonged discussion as to the awards system culminated, as has been said, in the withdrawal of the foreign exhibitors. It was reasonable to expect that the infection of distrust would permeate the ranks of American exhibitors also. And so it did to no small degree. Influences were brought to bear upon them



P. J. HEALY.

TRIUMPHS OF THE WORLD'S COLUMBIAN EXPOSITION.



BARTOLEMUES CRISTOFORI could have left his narrow bed beneath Italia's sunny skies and visited the World's Columbian Exposition he would have been amazed at what he saw in Section I. The evolution of the piano has been very great, from the tinkling little clavi-chord of the early eighteenth century to the perfect instrument of to-day. And even more modern producers of the piano, as it now is, would have shared in Cristofori's surprise, for an array of musical instruments of such splendor was never before gathered together, though at former World's Fairs there have been many marvelous specimens. From the rare Chickering, in case of crystal, which created wonderment at London in '51, to the marvels of case and tone at Philadelphia and Paris, the piano manufacturers have kept pace with the rest of the art-workers in the World's Fair displays. But in the achievements of '93, at Chicago, they over-topped all else and proved their spirit of progressiveness as never before.

And while we are considering the "victories of peace," as typified by the awards which follow in this book, it is but fair to note, also, the difficulties under which these triumphs were won. Section I of the Liberal Arts Building was the place set aside for the American musical instruments at the World's Columbian Exposition. And it would have been difficult to choose a location in the entire vast building less adapted to such a purpose. From the standpoints both of art and the elements it was unsuitable. The great doors of the main entrance to the building swung almost directly in upon Section I, to the south, while on the east was Lake Michigan, within almost a stone's throw. As the throngs of visitors crowded noisily through the entrances they drowned the musical effects, and by the time they "got their bearings" had passed the musical display with scarcely a look at its glories, while the moist vapors rose from the lake or, on stormy days, the damp-laden winds were carried through the great doors, penetrating the delicately adjusted pianos, organs and other instruments.

Of course numberless music lovers returned again and again to inspect the display, but the disadvantages referred to remained.

But here, also, is the compensation which is said to attend all difficulties fairly met and bravely overcome. It may be found in the self-evident fact that if the circumstances were not of the best, the triumphs were proportionately greater.

In the immediately following chapters will be found the more prominent awards granted to the American exhibitors of musical instruments, and further along those from foreign countries, while, toward the close will be found a classified list of all the awards. The manufacturers herewith brought to the attention of our readers are of the most progressive on earth. The awards and the articles accompanying are presented without any attempt at order, as all are of interest and all are distinguished by reference to some special merits. Those manufacturers who received awards of sufficient strength to entitle them to special prominence in this work, enumerated in the order they appear following these introductory lines, are:

Chickering & Sons, manufacturers of Pianos, Boston, Mass.

Hon. C. G. Conn, Band Instruments, Elkhart, Ind.

The Everett Piano Co.—The John Church Co., Boston, Cincinnati, Chicago.

Strauch Bros., Piano Actions, New York.

A. Dolge & Son, New York.
 The C. F. Zimmermann Co., Autoharps, Dolgeville, New York.
 The A. B. Chase Co., Piano Mfrs., Norwalk, O.
 W. W. Kimball Co., Pianos, Organs, Chicago.
 Lyon & Healy, Chicago.
 Story & Clark Organ Co., Chicago.
 Hallet & Davis Co., Piano Mfrs., Boston.
 Chicago Cottage Organ Co., Chicago.
 Conover Piano Co., Chicago.
 Geo. P. Bent, Mfr. "Crown" pianos and organs, Chicago.
 Estey Organ Co., Brattleboro, Vt.
 Estey Piano Co., New York.
 Hardman, Peck & Co., Piano Mfrs., New York.
 Bush & Gerts Piano Co., Chicago.
 Newman Bros. Co., Organ Mfrs., Chicago.
 Henry Pilcher's Sons, Pipe Organ Mfrs., Louisville, Ky.
 Behr Bros. & Co., Piano Mfrs., New York.
 Boardman & Gray, Piano Mfrs., Albany, N. Y.
 The Starr Piano Co., Richmond, Ind.
 Tonk Manufacturing Co., Piano Stools, Scarfs, etc., Chicago.
 Chas. M. Stieff, Piano Mfr., Baltimore, Md.
 Paul G. Mehlin & Sons, New York—Mehlin Piano Co., Minneapolis.
 Wegman Piano Co., Auburn, N. Y.
 E. P. Carpenter Co., Organ Mfrs., Brattleboro, Vt.
 Jacob Bros', Piano Mfrs., New York.
 Hon. Levi K. Fuller, exhibit of Tuning Forks, Brattleboro, Vt.
 August Gemunder & Sons, Violins, Bows, Guitars, etc., etc., New York.
 C. A. Gerold, Piano Mfr., Chicago.
 Buckeye Bell Foundry (The E. W. Vanduzen Co. Prop.), Chime Bells, Cincinnati, O.
 Jacot & Sons, (American representatives of Mermod Freres, Ste. Croix, Switzerland), New York.
 Farrand & Votey Organ Co., Detroit, Mich.
 Chase Bros'. Piano Co., Muskegon, Mich., and Chicago.
 A. Reed & Sons, Piano Mfrs., Chicago.
 The Pick Sisters, Chicago.

FOREIGN REPRESENTATIVES.

M. Bietepage (Firm J. Becker) Mfr. pianos, St. Petersburg.
 Ludwig Hupfeld, Mechanical pianos, Leipsic—Eutritzsch.
 Breilkopf & Haertel, publishers, Leipsic.
 Moritz Poehlmann, Nuremberg.
 E. Rittershausen, Flute Mfr., Berlin.
 M. Welte & Son, Orchestrions, Freiburg, Baden, and New York.
 Grotrian, Helfferich, Schulz, (Th. Steinweg nachfolger), Brunswick.
 Lowendall Star Works, L. Lowenthal, proprietor, Berlin.
 Paul Stark, Exporter, Markneukirchen.
 F. L. Neumann, Piano Mfr., Hamburg.
 F. M. Geidel, Music printing, Leipsic.
 V. F. Cervený & Sons, Mfrs. band and orchestral instruments, Koeniggratz, Bohemia.
 The French Syndicale d'instruments des musique—G. Chevre, J. Thibouville-Lamy; Pleyel, Wolff & Co.; Erard, etc., etc., etc.

Mermod Freres, Mfrs. Music boxes, Ste. Croix, Switzerland.

Langdorff & Son, Mfrs. Music boxes, Geneva, Switzerland.

Daniel Mayer, (The Erard harp), London, England.

Baron G. Pilar von Pilchau, (inventor of the Melograph), St. Petersburg.

Dominion Organ & Piano Co., Bowmanville, Ontario.

NOTE—The introductory line, "This exhibit deserves an award," used in this work, is in conformity with the phraseology employed by the judges upon the final awards as they were passed to the Bureau of Awards at Washington. The line, however, was dropped in the type-written copies of the text in the diplomas sent to the exhibitors, in March, 1894, and also in the copies sent to the Government printer from the Bureau of Revision, the single word AWARD appearing in place thereof. It has been considered best, in this permanent record, to preserve the phraseology intact, though the line, of course, has no bearing in any way upon the awards themselves, having been used merely as a formality.—THE EDITOR.



An interesting story is associated with the illustration above. It represents the face of a medal, designed by a young artist of Rome, Italy, for the World's Columbian Exposition. By some oversight the design was apparently overlooked among the mass of similar ones sent to the Exposition officials, but at the close of the Fair the original drawing was recovered. It would be impossible to conceive of anything more beautiful or more appropriate.

CHICKERING & SONS.



THE booth occupied by Chickering & Sons at the Columbian Exposition was conspicuous. It fronted on Columbian Avenue, 33 feet, and had a depth of 20 feet. There were nine pianos in this exhibit. First of all and in front of all the others, facing the multitude of passers-by, was the first piano made by the late Jonas Chickering. We present below an illustration of this interesting and valuable relic. It bears the date of June 23, 1823, and is described as follows:

Some of the remarkable features of it are the condition of the case, the fact that the original strings are intact and are not rusty, and the preservation of the tuning pins and keys.

It has never been repaired, and naturally all the felt and cloth, as well as nearly all the leather, are much worn, but the metal and wood are in an elegant condition and the tone is still there.

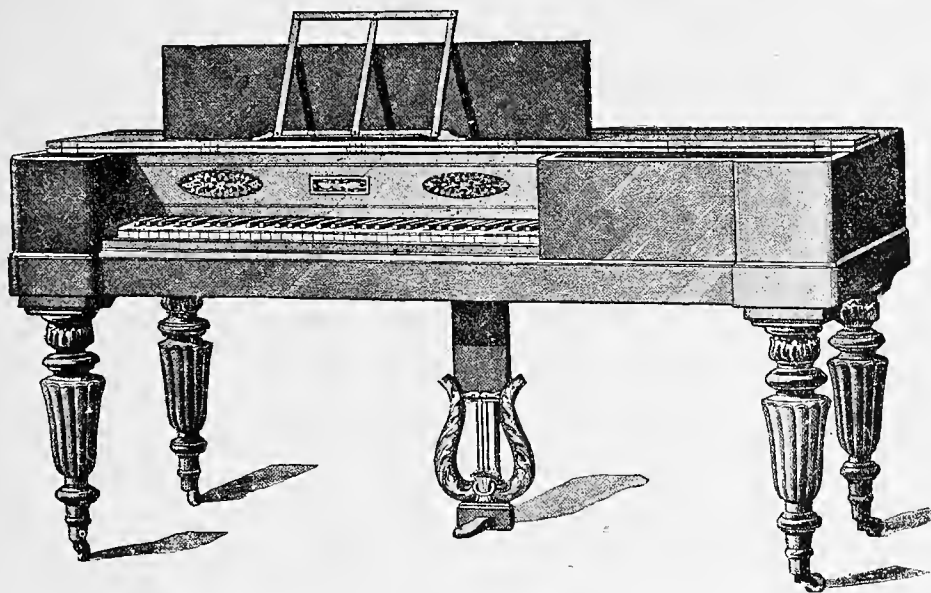
The piano, as will be seen, is an old square, square corners, finished back. It has $5\frac{1}{2}$ octaves. The dimensions are: Length, 5 feet 10 inches; width, 2 feet 5 inches; depth, $11\frac{1}{2}$ inches; height from floor, 2 feet $11\frac{1}{2}$ inches.

The case is mahogany, inlaid with rosewood, the nameboard being rosewood. The woodwork is intact and the selection of figured wood shows admirable taste. There is, of course, a spruce soundboard and an additional mahogany soundboard, which is movable, resting above the strings on the inside framework, probably supposed to add to the vibration or to aid in emitting the tone.

The name plate, with the name engraved on brass, reads:

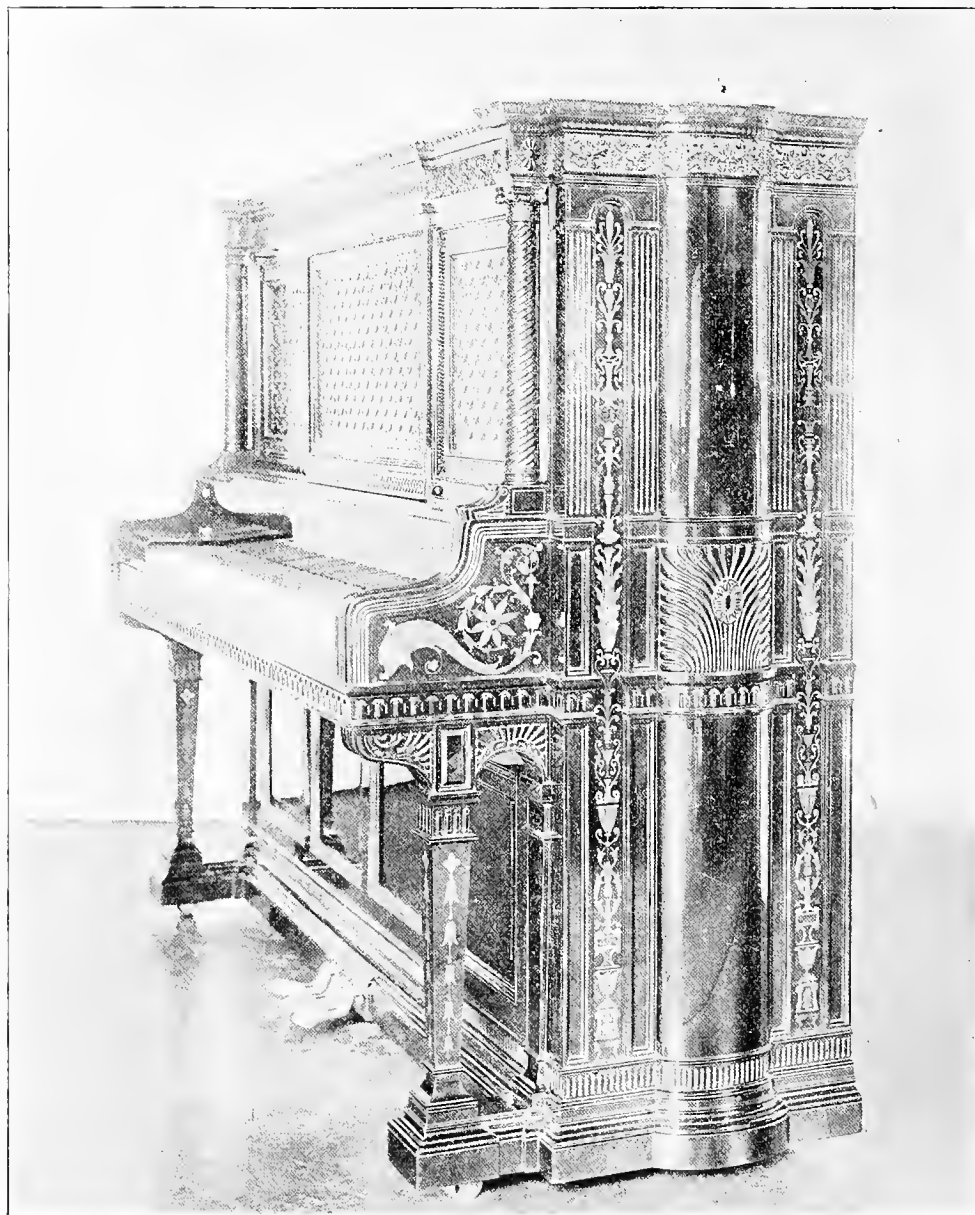
Patent.
STEWART & CHICKERING,
Makers, Tremont Street,
Boston.

A peculiarity of the stringing consists of the eight last covered strings, the tuning-pins of which are reversed in their position, being placed in the lower right-hand corner of the piano adjoining the hitch-pins. Fancy brass open frets are seen on each side of the name-plate; they were backed by colored silk glued on from



THE FIRST PIANO MADE BY JONAS CHICKERING, EXHIBITED AT THE WORLD'S COLUMBIAN EXPOSITION.

the inside; the silk is still there, but the color is indistinguishable. There is only one pedal foot, of wood, constituting the forte pedal. The legs are solid mahogany, hand carved, and can be judged from the illustration. The castors are brass and are as firmly attached as on the day the piano left the factory. The piano is now in the cupola section of the Chickering factory in Boston and will not be restored or repaired. Mr. Chickering will not have it tampered with, and it will remain for an indefinite period a vivid reminder of the genius of its maker.



Style "H," Chickering & Sons' Piano in the Massachusetts State Building.

No. 2 of the exhibit was Style F, rosewood; No. 3 was Style F, white mahogany; No. 4 was Style H, mahogany; No. 5 was Style G, large size, walnut; No. 6 was a fancy upright of San Domingo mahogany. This piano was beautiful in figure, of colonial design, exquisitely carved and inlaid with mother of pearl; No. 7. was a small parlor grand of San Domingo mahogany, elaborately carved; No. 8 was a large parlor grand, enamelled in white and gold, with oil painted panels of forget-me-nots; No. 9 was a full concert grand, satinwood case inlaid with pearl, amaranthe, ebony, tulip, French pear tree and brass. The légs and lyre were of colonial design, consisting of four fluted columns with Corinthian caps. These and the base were richly carved. The prices were, beginning with uprights: \$550, \$650, \$850, \$900, fancy uprights, \$1,800, small parlor grand, \$2,000, white and gold large parlor grand, \$5,000, full concert grand, of satinwood, \$6,000.

In addition to the splendid array of Chickering pianos already enumerated, there were two special styles, of remarkable beauty of design, in Massachusetts State Building. One of these was a Grand, of ornamental case, and the other a new style "H" upright. This upright was designed especially for its place in the State building and was greatly admired. The case was of mahogany and in the opinion of its manufacturers it was the finest design that had ever issued from the Chickering factory. Certainly in beauty of general outline and in the manner of its decoration there seemed no room for improvement. And of this the accompanying picture of this piano will allow the reader to judge, though in an engraving the beauty of luster and contrast of light and shade as also much of the detail in ornamentation is lost.

The career of the Chickering piano enters so largely into the art history of the nation that much was expected of it at the World's Columbian Exposition, and, as has already been indicated, every expectation was amply fulfilled. The display was not only interesting as such, but also in that it enabled the visitor to contrast the development of the American piano from almost its first inception to the splendid achievements of to-day. Naturally, too, the prominence of the Chickering piano and the triumph it had already achieved at former great fairs, warranted the ones interested in anticipating an award in keeping with the place the instrument had so long occupied in the musical world. Here, also, the most sanguine forecast was fully justified, and which is seen by the terms of the award reading as follows:

EXHIBITOR.

Group 158.

Class 930.

CHICKERING & SONS, Boston, Mass.

Exhibit--Pianos.

This exhibit deserves an award:

For tone quality, which is of the highest grade of excellence, possessing great volume, deep, full, musical and sympathetic; the duration and singing quality of the tone being of the same high character.

For an evenly balanced scale, being free from weak spots throughout--scientifically and musically correct--the most powerful strokes fail to reveal any harshness or breaks.

For highest class action, regulated in every respect with extreme nicety.

For a touch, which is all that may be desired, characterized by delicacy, elasticity, responsiveness and promptness in repetition.

For choicest materials employed in every detail of construction.

For workmanship, which is of the best, and cases chaste and artistic in design.

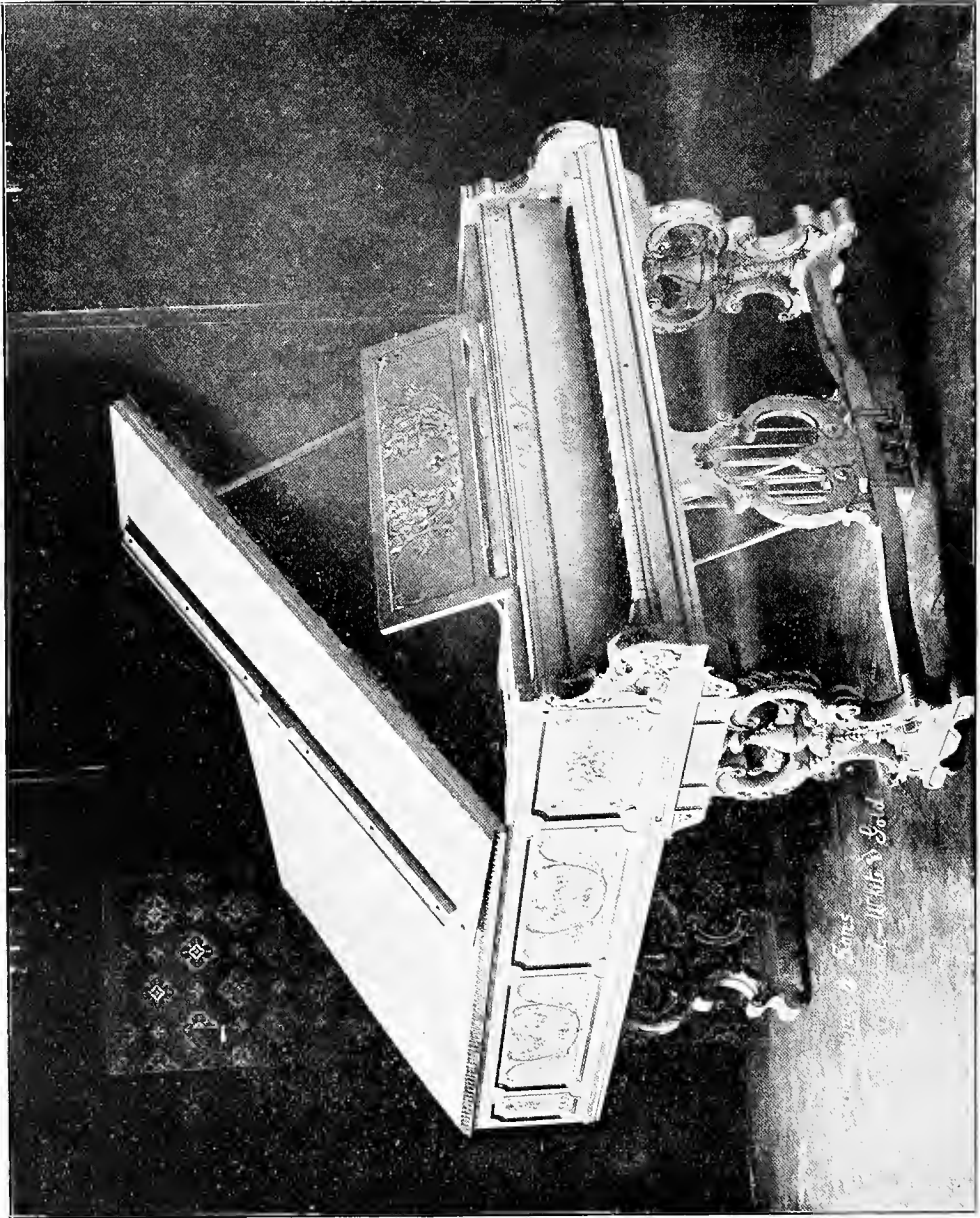
Approved, K. BUENZ,
President Departmental Committee.

(Signed)

Max Schindler
Individual Judge.

Approved, JOHN BOYD THACHER,
Chairman Executive Committee on Awards.

Certainly no words are needed with which to elaborate such a verdict as this. It is clean-cut, concise, and directly to the point. By its terms the Chickering piano is granted just such marks of excellence



Chickering & Sons' Louis XV Grand Piano, in white and gold, in the Chickering & Sons' Exhibit in Section I.

as three generations had striven to acquire. Consequently it is just such an award as must be gratifying not only to the manufacturers of the piano itself, but to their army of representatives also, as well as to the host of individual artists and music lovers the world over, who are the possessors of Chickering pianos.

Among the concerts at which the Chickering pianos were used on the grounds were; all of the Amateur Association concerts, the Lloyd concerts, Mr. Arthur Foote's and Mr. Arthur Whiting's concerts, and in all the National festivals and the grand choruses under the direction of W. L. Tomlins.

Two of the Chickering grand pianos were used throughout the fair in Music Hall; one in Choral Hall; one in Recital Hall; three in the Woman's Building, and many were used in the Assembly Hall of the various State buildings.

It is always interesting to trace the career of an industry that has filled so large a space in history as has the house of Chickering. But as such a review would not be in the direct line of the present work, a cursory glance at the great achievements of the house from the beginning, in 1823, to the perfection of to-day, must suffice. In Jonas Chickering, the founder thought of embarking in the, of building pianos in America, original employer of the piano

"Jonas Chickering served making with John Gould, with him Mr. Chickering of a Mr. Barrett, who was Members of the Barrett family ering, and this made so him that he determined to cialty. In after years he gave own. best instruments in ex- he prized because it was the carve out for himself a great

Thus is briefly told the can piano extant. Of its musical world is familiar. of usefulness and honor, died to his sons, Thos. E., C. the work of preserving and house. The world knows, also, how well this trust was protected and to what gigantic proportions it has been developed. The eldest of these sons, Thos. E. Chickering, died in Boston in 1871. He had been a member of the firm since 1852, and was familiar with every department of the vast business. Like his brothers, he was personally very popular and his decease was widely deplored.

Mr. C. F.—or, as he was popularly known, "Frank"—Chickering was born in Boston June 20, 1827. He early took his place in the factory and thus became thoroughly versed in every branch of piano manufacture. He was considered one of the most expert "scale makers," and his accoustic inventions gave him a high place in scientific circles. He was also a traveler, and wherever he went the fame of the Chickering piano was enhanced. At all of the great world's fairs Mr. C. F. Chickering was conspicuous. In 1851 he personally supervised the display of the Chickering pianos at the London World's Fair, and at the Paris Exposition of 1878 he received the French Cross of the Legion of Honor in behalf of his instruments. Mr. C. F. Chickering died in New York City in March, 1891, and his going left a wide space in the ranks of American piano makers and caused regret wherever that upright and thoroughly American gentleman was known.

The surviving member of the original house of Chickering & Sons, is still the genius of the factory



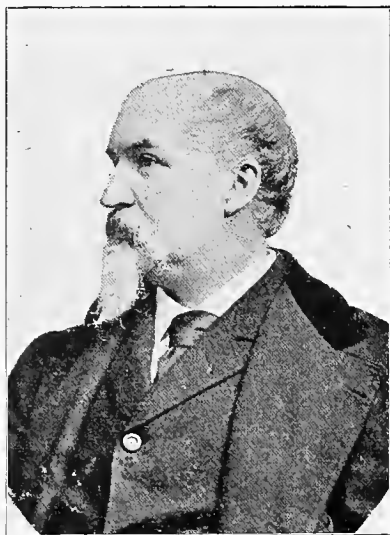
J. Chickering

telling of the manner in which of the establishment, first as yet, almost untried business Mr. F. A. Gould, son of the maker, says:

an apprenticeship at cabinet New Ipswich, N. H. While would often pass the residence the possessor of a piano-forte. often played for Mr. Chickstrong an impression upon make the instrument his spe- the Barrett family one of his change for the old one which inspiration which led him to future."

first steps in the oldest American career from that time the Jonas Chickering, after a life December 8, 1853, leaving Frank, and G. H. Chickering, perpetuating the honor of the

in Boston. Mr. Geo. H. Chickering was born in Boston, April 18, 1830, and, like his brothers, received his training in his father's factory, being admitted to the firm in 1852. And, to-day, as in all the time running back through two-score years and more, Mr. George Chickering gives personal care to the product of the Chickering factory. He is loved by every employee of the great concern, and he is equally as warmly esteemed in outside trade and private circles. He is an active influence in musical circles, and was elected president of the Handel & Haydn Society, after acting as its vice-president for twenty-nine years.

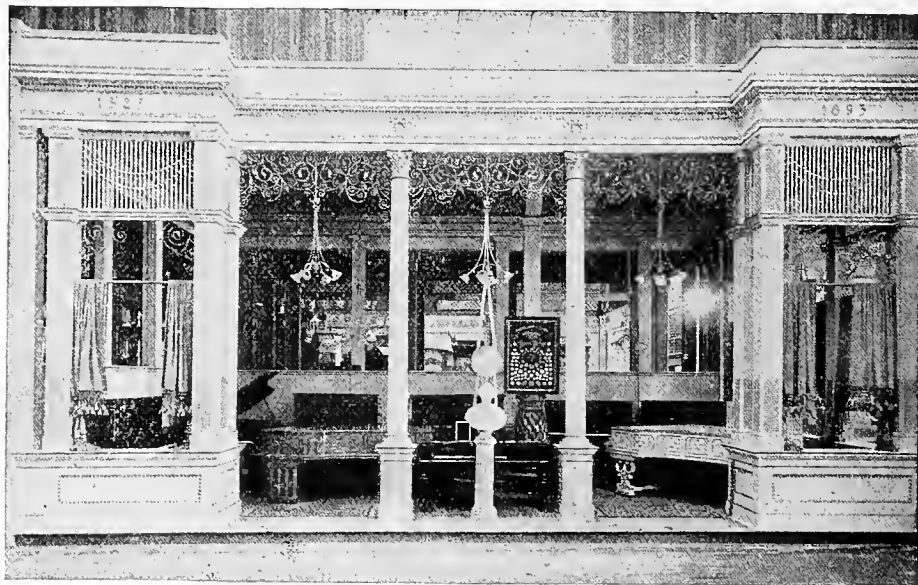


C. FRANK CHICKERING.

Shortly after the death of Mr. C. F. Chickering a change was made in the management of the house. This was rendered necessary by the demands which death itself had made upon the members of the firm. As at present organized the active manager as well as treasurer of the company is Mr. C. H. W. Foster, under whose guidance the house has progressed steadily. Mr. Foster is a business man of keen intuition who readily adapted himself to the important duties which devolved upon him as financial manager of the great and still growing house. He is a highly qualified member of the great establishment, and he devotes himself with tireless assiduity to the commercial aspect of the concern. Mr. Geo. H. Chickering is president of the company. Mr. Henry Saltonstall, late vice-president, whose death occurred December 3, 1894, was one of the active

and successful financiers of New England, and a life long friend of the house of Chickering.

Such, in brief, is the history of the house of Chickering, and there is every reason to expect even greater things in the future of the instrument itself than has been accomplished in the long and honored career that has passed. On a preceding page will be found an illustration of the special style Chickering grand also of the upright style "H," which attracted crowds of interested admirers during the continuance of the World's Columbian Exposition. Beautiful as were the ornate cases of these special instruments, they in no way detracted from the plainer ones, and in the other artistic qualifications they were identical with the regular styles of the Chickering pianos by which they were surrounded and which won the high award already presented.



CHICKERING & SONS' EXHIBIT, WORLD'S COLUMBIAN EXPOSITION.

C. G. CONN.

FROM cornet to Congress might be a good paraphrase of the eminently successful career, to date, of the Hon. C. G. Conn, of Elkhart, Ind., manufacturer of the celebrated Wonder Band and Orchestral Instruments. Beginning as a musician and cornet player, Mr. Conn invented an improved mouthpiece for cornets, and in the manufacture of these he soon became interested in improvements in band instruments generally. The business grew rapidly; extensive factories were established at Elkhart, Ind., and

Worcester, Mass., and the fame of the Conn instruments became universal. Of course Mr. Conn, in time, grew quite wealthy and, being a public spirited man, took a generous interest in the affairs of his town. He was repeatedly elected mayor of Elkhart, established a daily paper, introduced many important public improvements, and in 1892 was elected to Congress on the democratic ticket.

Arrived at Washington, Mr. Conn interested himself as deeply in national affairs as he had in local and personal matters at home. He bought the *Washington Times*, and if his success in making band instruments is to be taken as a criterion of his ability to make a newspaper, the *Times* is destined to become famous. Mr. Conn is not only a successful business man but a good editor and a distinguished congressman. His popularity among the industrial classes is great because of his system of profit sharing first practiced at Elkhart and the general care which he has always exercised for the welfare of his employes. In party circles Mr. Conn's name has been seriously proposed as an available western candidate for the presidency. His nomination and election would be a deserved honor to a worthy man and to the entire music trade.



It is safe to say that no musical exhibit at the World's Fair attracted more universal attention than that of C. G. Conn, and the case in which this exhibit was contained cost \$1,000; the exhibit itself was valued at \$12,000. It comprised the various band and orchestral instruments made by Mr. Conn, including his Wonder metal flute, piccolo, clarinets, saxophones, American Model and Wonder Cornets, altos, trombones, tenors, euphoniums, basses, drums, etc., etc. To say that the exhibit was complete and elegant would be simply commonplace praise. Everyone who saw it was profoundly impressed with the beauty of really good band instruments, and the importance of the industry of band instrument manufacture as developed in this country by such men as Mr. Conn.

The following are the texts of the awards granted to Mr. Conn:

EXHIBITOR,

Group

158.

Class 932--34.

C. G. CONN, Elkhart, Ind.

Exhibit--Clarinets and Cornets.

CLARINETS.

This exhibit deserves an award:

For remarkable purity, evenness and volume of tone throughout the register.

For supreme excellence of workmanship and finish.

For a hermetically sealed air chamber between the interior tubes and exterior surface, and the improved key system, whereby a normal pitch in any temperature is assured.

CORNETS.

For perfect tune in all keys; the tone quality being remarkable for its volume, singing property, purity and carrying power.

For perfection of register throughout the scale.

For ease of blowing.

For lightness of valve action.

For beauty of form and excellence of finish.

For superiority of materials employed and workmanship displayed in every detail of manufacture.

The instruments displayed, both cornets and clarinets, are of the highest excellence, and are manufactured in great variety from instruments made at a price within the reach of all, to those costing as high as \$3,000; the same conscientious care, however, being used to secure the superior tone quality in the cheaper instruments as the more expensive.

Approved, K. BUENZ,

President Departmental Committee.

Approved, JOHN BOYD THACHER,

Chairman Executive Committee on Awards.



Individual Judge.

Exhibit--Military and Band Instruments.

Group 158.

Class 927, 931 and 933.

This exhibit deserves an award:

For progress in the art of constructing all kinds of wind and other instruments used by bands, orchestras, etc., the exhibit representing the perfection of manufacture and superiority of products, in their musical qualities.

For artistic construction, combined with durability of workmanship.

For superior excellence of materials employed.

For perfection of tune in all keys, and well balanced tone qualities, when used singly or in sets.

For ease of blowing, and the facility with which the greatest volume required in the fortissimo can be produced, as well as softness in the pianissimo.

For lightest, quickest and most durable valve action.

For symmetry of form; elegance of finish and superior acoustic proportions.

This exhibit is of great value and represents the highest achievements attained in this essentially American industry and is entitled to the highest commendation.

Approved, K. BUENZ,

President Departmental Committee.

Approved, JOHN BOYD THACHER,

Chairman Executive Committee on Awards.



Individual Judge.

The Conn exhibit received two highest awards; one under the title, "Military Band Instruments," the other for "Clarinets and Cornets." Under the first heading the judges declared the exhibit of great value and worthy of the highest commendation as representing the highest achievements attained in this essentially American industry; for progress in the art of constructing all kinds of wind and other instruments used by bands and orchestras, the exhibit representing the perfection of manufacture and superiority of products.

In the exhibit of clarinets the award was for remarkable purity, evenness and volume of tone throughout the register; for supreme excellence of workmanship and finish; for a hermetically sealed air chamber between and exterior sur-
improved key sys-
normal pitch in
assured. Thus it is
nets are granted a
perfect tune in all
quality being re-
volume, singing
and carrying pow-
of register through
ease of blowing,
action, beauty of
lence of finish;
terials employed
displayed in every
ture. The judges
award by saying
ments displayed,
clarinets, are of
lence, and are
great variety, from
at a price within
those costing as
the same consci-
ever, being used to
tone quality in the
ments as well as
pensive. This re-
ment of the Conn
by the World's
not a surprise to

ternity, to whom the superior quality of the Conn manufactures has long been known. The verdict of the judges was simply in accordance with that of prominent players and band leaders all over the Union and, in fact, all over the world. Prominent among these are Jules Levy, the famous cornet virtuoso, and P. S. Gilmore the great band leader. One of Mr. Levy's letters we reproduce in this connection in *fac simile*.

Mr. P. S. Gilmore gave as the reason for Mr. Conn's success the fact that for years he has been experimenting to make improvements on the best European and American models at a cost of tens of thousands of dollars.

Over fifty thousand testimonials have been published indorsing the merits of the Conn military



the interior tube face, and the im-
tem, whereby a
any temperature is
seen that the cor-
special award for
keys, the tone
markable for its
property, purity
er; for perfection
out the scale; for
lightness of valve
form and excel-
superiority of ma-
and workmanship
detail of manufac-
conclude their
that the instru-
both cornets and
the highest excel-
manufactured in
instrumen's made
the reach of all to
high as \$3,000;
entious care, how-
secure the superior
cheaper instru-
in the more ex-
markable endorse-
band instruments
Fair judges was
the musical fra-

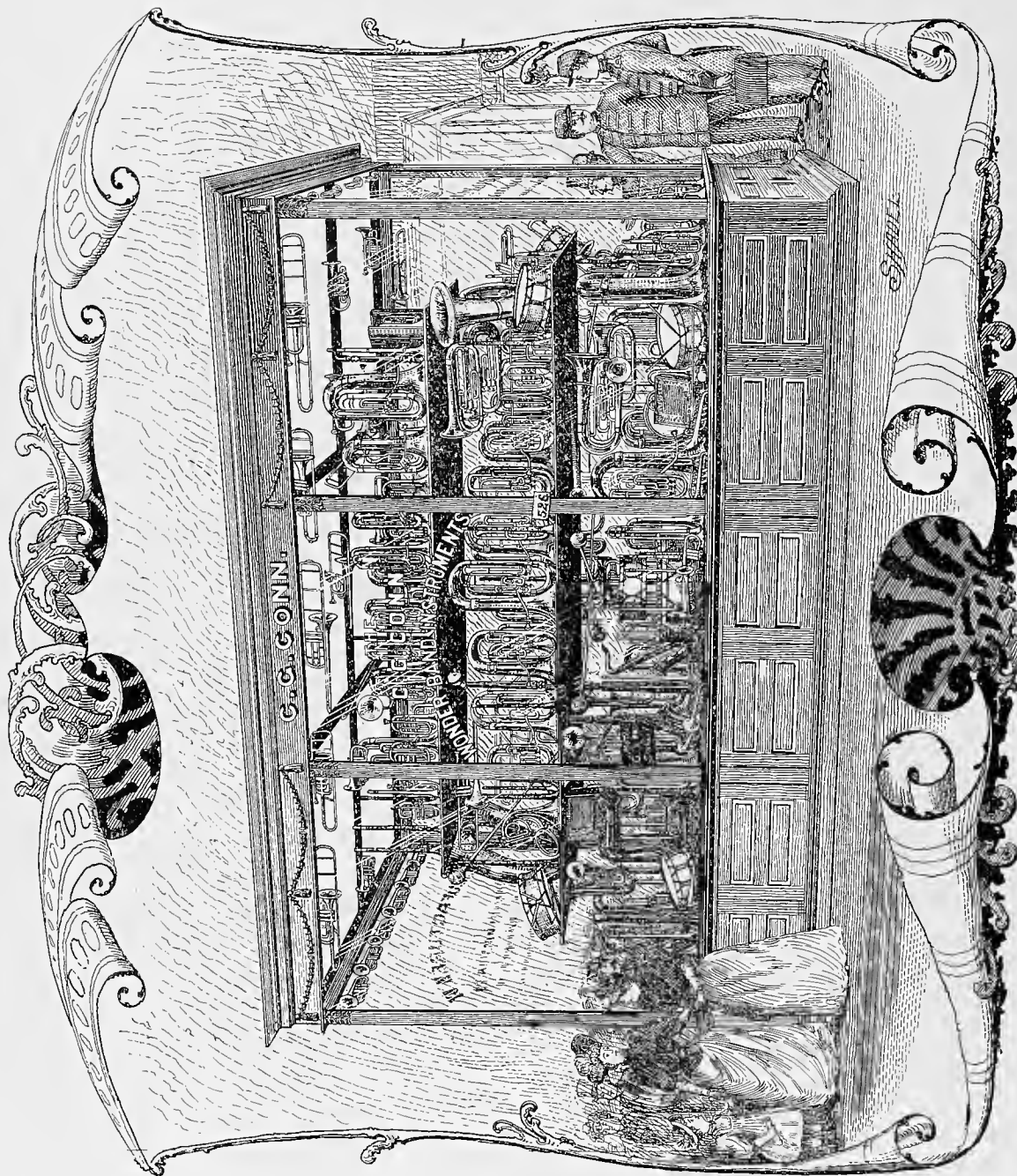


Exhibit of C. G. Conn.

band instruments. It is impossible to give here more than a hint at the tenor of these endorsements. A few names taken at random from the list will give an idea of the character of the endorsers: Isaac Fiske, the veteran band instrument manufacturer; Jules Levy, P. S. Gilmore, Bowen R. Church, Jos. Hecker, Walter Smith, Christian Bach, Walter Rogers, Alice Raymond, W. H. Dana, T. V. Short, Charles A. Rogers, John Philip Sousa, E. Brooks, D. C. Smith, C. A. Cappa, W. C. Bowen, Signor A. Liberati, Frederick N. Innes, George Kalbitz, W. C. Spary, Arthur A. Clappe, Walter Emerson, A. Bode, D. W. Reeves, Theodore Hoch, Hi Henry, W. Paris Chambers, T. P. Brooke, Harry E. Whittier, Jessie Maud Millar, Charles T. Howe, Louis F. Boos, A. F. Nevers, E. A. Lefebvre, J. Thos. Baldwin, Herbert Hutchins, Frank M. Martin, Herman Bellstedt, Marie McNeil, F. Fanciulli, G. A. Paoletti, O. D. Conterno, C. C. Ward, F. A. Fitzgerald, Jno. Hunt, Edw. E. Nickerson, W. S. Mygrants, and hundreds of others.

The commendations are equally various. One speaks of the "fine workmanship;" another of the "rich, pure tone;" others, "ease in blowing;" "fairy light action;" "perfect tune;" "great and easy register;" "improves with acquaintance;" "possesses all the good qualities;" "voice of the wonder is indeed wonderful;" "a marvelously rich tone;" "the American Model double bell euphonium is a grand instrument in every respect;" "the Vocal cornet admirable either in church or band;" "tone of the Wonder is perfect, clear and musical:" and so on we might quote almost indefinitely. Certain it is that these Wonder instruments have received a wonderful number of genuine and spontaneous endorsements of all the qualities that go to make up a

Elkhart Ind Oct 15th 190
My Dear Conn
I am more or less strongly
convinced that on no one in the world
can manufacture such a grand
cornet as you do that I am determined
not to use any other cornet than
those made by you for the remainder
of my life. Free of any remuneration
in any shape, Hoping you will have
long life & happy & prosperous
Yours Friend Jules Levy
State of Indiana?
DeKalb County - Before the subscriber a Notary Public in and for
DeKalb County Indiana personally seen & heard name Jules
Levy the being by me first duly sworn & the foregoing affidavit
returned & true in substance and in fact
Notary Public



make instruments that will speak for themselves in have ever been heard.

perfect musical instrument, from musicians of every degree of proficiency in all parts of the world. From Maine to Texas; from Massachusetts to Oregon the most flattering testimonials have been written by artists—leaders, soloists and others, well known in the profession.

In the Conn factories at Elkhart, Ind., and Worcester, Mass., may be found instrument makers, art mechanics of the first class from the leading manufactories of Europe, working side by side with the American artisans, and the whole force seems imbued with the spirit of their energetic and industrious employer, whose whole aim seems to be to tones more melodious and harmonious than

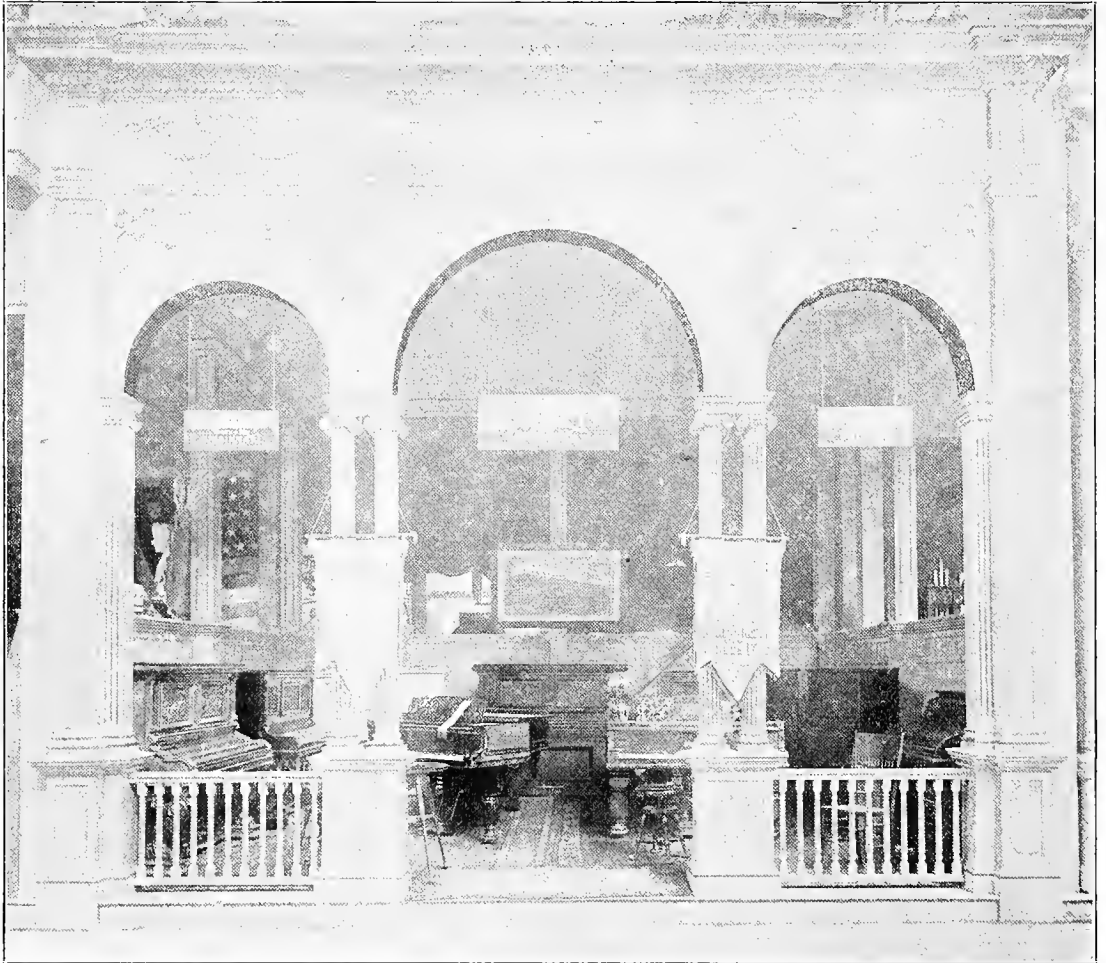


Exhibit of the Everett Piano Co.

THE EVERETT PIANO CO.



AMONG the many beautiful and costly exhibits in Section I none were more elaborate or effective than that of the Everett Piano Company. A careful estimate of the outlay for booth and care of display during the Fair, shows that this enterprising company not only placed a proper valuation upon the Columbian Exposition as a means of publicity, but also proves their faith in the powers of the Everett piano to withstand the most expert criticism. And that their judgment was right the results offer ample evidence.

The booth of the Everett Piano Company was on the broad aisle which intersected Columbian Avenue at the northern limit of Section I, and was located directly opposite the showy exhibits of Norway. It was of the colonial order of architecture, and was decorated within and without in a manner at once showy and artistic. The booth was profusely ornamented with gilding, and the handsome pianos and the general attractiveness of the enclosure made it one of the most noteworthy points of interest in the entire musical department. There were eight Everett pianos displayed, two of which were grands, and the impression made by them upon the expert judges may be seen by reference to the terms of the award, which reads as follows:

EXHIBITOR,

Group 158.

Class 930.

EVERETT PIANO CO., Boston, Mass.

Exhibit=Pianos.

This exhibit deserves an award:

For a full and sonorous tone.

For very good sustaining power.

For a smooth and well balanced scale.

For a superior action, well regulated and of their own manufacture, possessing very good repeating qualities.

For an easy and elastic touch.

For the finest quality material used in construction.

For workmanship showing great care.

For well made cases.

The patent action brackets deserve special mention, saving time in removing and regulating the action.

Approved: K. BUENZ,

(Signed)

President Departmental Committee.

Approved: JOHN BOYD THACHER,

Individual Judge.

Chairman Executive Committee on Awards.

It will be noticed that this award presents an unqualified endorsement of every essential feature of the modern piano. Specific terms of approval are applied not only to the Everett piano as a whole but to each integral part of it, from the material and workmanship to that fleeting quality we call the tone. It will be noticed that there are nine separate and distinct items, each of paramount importance, to which the award directs attention. Every one of these items receives, not merely perfunctory mention, but such warmth of expression as amounts to unqualified praise. But it would be impossible to choose words with which to add an iota of strength to this award. And, further, when it is considered that the individual

judge in this case is an expert whose skill stands unchallenged in the piano world, there remains little to be said.

The Everett piano is comparatively a young candidate for such honors, though the leading spirits in its creation are, and long have been, among the most progressive in the history of the American music trades. The Everett Piano Co., while being a distinct corporation of the State of Massachusetts, with its factory in Boston, is so closely identified with the John Church Co., of Cincinnati and Chicago, as to be inseparable from that great house, indeed is an integral part of it.



FRANK A. LEE.

The history of the Everett Piano Co. is in some respects a remarkable one. It is remarkable not alone for its rapid material development, but for the substantial nature, also, of the artistic and musical character acquired by its product in so short a time. The record of the piano itself runs back only to the year 1884. But its first conception was much earlier than that, for it was the dream of the founder of the John Church Co. to put forth such a piano at least a score of years prior to its appearance. The man who thus first placed the Everett piano on the track of progress and pushed it along to a point of security was, as his surviving friend and co-worker has well characterized him, "a master spirit of the music trade of his day." John Church decided to begin the manufacture of

pianos in 1883. His general music houses in Cincinnati and Chicago were already of resistless strength in the trade, and their chief longed for still greater conquests in the business world. Accordingly having matured his plans he suggested the matter to his old-time friend, Col. Wm. Moore, of Boston, and a few months later the Everett Piano Co. was an accomplished fact. At first the factory was a small one, on Federal street, Boston, with a capacity of six pianos a week. In 1887 a larger site was secured for a new factory, and a building erected on the corner of Wareham and Albany streets. The dimensions of the new factory were 50x150 feet, six stories, and it was considered ample. But in four years more the demand for the Everett piano had so expanded as to call for still larger facilities of manufacture, and the capacity of the factory was doubled, additions being made by which the building extended over an area of 60 by 300 feet. From six pianos a week the output had grown until at the time of the World's Columbian Exposition capacity was required for one hundred Everett pianos per week.

The founder of the house of Church, and of the Everett Piano Co., died in 1890, and the manner in which the work he so well began has been prosecuted proves that his judgment in the selection of aides was excellent. Since the death of Mr. Church the interests of the house have been reorganized, but the leading spirits in the several branches have remained active and have shared in the guidance of the Everett piano to its present high place in the musical world. At Boston, in charge of the factories of the Everett Piano Co., is Col. Wm. Moore, whose skill has governed the work there almost from the first.

The career of Col. Wm. Moore is closely interwoven with the history of the modern American piano. Born in England, he came to America in his early manhood. When the war of the Rebellion opened he offered his services for the preservation of the Union, and served in the Sixty-sixth New York



EDW. V. CHURCH.

regiment during the entire Peninsular campaign, under McClellan. He was also in many of the hard fought battles in which the Army of the Potomac was engaged, and for gallant conduct he rose from the ranks to a lieutenant, acting captain. He was once so severely wounded that he was retired from the army, but as soon as his disabilities would permit he joined the navy and served through the remainder of the war to its close.

In 1868 Col. Moore became interested in one of the leading Boston piano manufactories, which association the better fitted him for the later employment of his ripe experience and energies. But his association in business with the late John Church was, as he has said, the culmination of his career in the piano business, for from that association has grown the colossal concern known as the Everett Piano Co., whose factory occupies six acres of space and employs 500 hands.

Among his employees Col. Moore is wonderfully popular. It is safe to say that if every factory and bee hive of industry had at its head a man similar in character and sympathies to Col. Moore, labor would soon arrive at the conclusion that its millenium was about to dawn. And that this good feeling contributes largely to the thoroughness of work and care in every detail of the Everett piano itself no student of human nature will doubt.

In Cincinnati Mr. Frank A. Lee presides over the destinies of the John Church Co., of which he is president. The comprehensive grasp with which Mr. Lee has directed the great business is the more fully seen when it is said that as general factors of the Everett piano, the John Church Co. extends over the interests of the Boston factories, not only of the Everett, but also of the Harvard pianos, as well as of the branch houses in various cities, and of the Imperial Co., of Cincinnati. Mr. Lee has lived in Cincinnati nearly all his life and is the youngest man in the music trade to have attained to so high a post of trust and responsibility. But he has reached it by sure steps, beginning with the old firm of John Church & Co., and aiding in its development into the mammoth industry of to-day. Personally Mr. Lee is one of the affable and genial men who have the rare faculty of doing many things at one time and doing them all well. As an employer he has the good-will of all around him who entertain for him, that high respect which invariably generates loyalty and insures the best results, and the lack of which breeds distrust.

In Chicago the John Church Co. and, of course, the Everett Piano Co., have an extensive and powerful branch house. It is under the management of Mr. E. V. Church, one of the best equipped among the younger members of the music trade to-day. Mr. Church is a nephew of the late John Church and it is not difficult to see in him many of the sterling characteristics of his honored predecessor. The Chicago house of the John Church Co. is barely second in importance to any in the northwest. Like the parent house, in Cincinnati, it comprises in its wide reaching interests every branch of musical industry among which the Everett piano stands prominently forth.

With such a combination of forces as we have tried to describe it is not surprising that the Everett piano has, in comparatively short time, won its way well to the front among the leading instruments of the world. The verdict of the expert judge of the World's Columbian Exposition is just such as was anticipated by those familiar with the merits of the piano itself, and but serves as an endorsement of the previously expressed opinions of an army of pianists and artists in all parts of the country.



COL. WILLIAM MOORE.



Exhibit of Strauch Brothers.

The Board of Lady Managers of the World's Fair, which made it a leading feature of their work to recognize, by special commendation, exceptional inventive genius, awarded Mr. Peter D. Strauch, Mr. Albert T. Strauch and Mr. William E. Strauch, diplomas for their inventions which had contributed so much to the present perfection of the American action. These diplomas were the only ones awarded in the piano action department.

Since receiving these unrivalled honors, a demand on the part of many of their leading customers for a high grade of keys and hammers led Messrs. Strauch Bros. to add to the manufacture of piano actions that of keys and the covering of hammers, which industries are closely allied to that of action making.

For this purpose they built a large addition to their already extensive plant and, fitting it up with the latest and most improved machinery, have already succeeded in producing hammers as well as keys of that highest grade of manufacture which has made their actions famous.

The piano manufacturers have been quick to recognize this, and Messrs. Strauch Bros. are now covering hammers and making keys, as well as actions, for the majority of the leading and most enterprising firms in the piano trade.

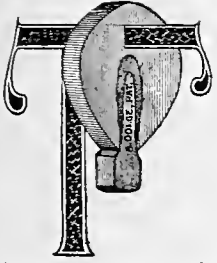
In his business the founder of the house, Mr. Peter D. Strauch, has for some years past been ably assisted by his two sons, Albert T. and William E. Strauch, both practical and experienced piano and piano action makers, who have already given repeated proof of that capacity as well as of that genius for invention which have always characterized the Strauch house in so marked a degree.

We have now told of the progress of the Strauch Bros., tracing briefly their work in the development of the American piano, which culminated in the unqualified approval of the World's Fair judges as set forth in the award. A few words concerning the display of the Strauch Bros. at the Exposition must also prove of interest in this connection. It consisted of seven upright and two grand actions, taken from the regular stock, and presenting all of the new features of construction which have enabled these actions to acquire the highest place in the esteem of experts and pianists. The display also included several beautiful models to demonstrate the working of the various improvements. The completed actions were splendid specimens of the different styles and varieties of finish. Two were made of white holly, enameled and having etched nickled hammer-rails. The others were of maple and all were greatly admired for the beauty of workmanship which characterized them.

By referring again to the award granted to Messrs. Strauch Bros. it will be seen that stress is placed upon the "new features" and "minimum liability to get out of order." In these two qualifications are found the vital requisites to a really high-grade piano action. The action is often referred to as the heart of the instrument, as the sounding board is its lungs. And everything in the technique of piano playing depends upon the perfect adjustment and reliability of the action. If it is not responsive, or if it fails to meet the demands which the varying moods of the music put upon it, then it can not be classed as perfect or in the best sense satisfactory. The better class of action is necessarily of delicate adjustment and therefore is usually subjected to trying tests in changeable climates. How great the triumph, then, of the Strauch Bros.' actions which, after six months' exposure to the changing conditions to which they were subjected at the Columbian Exposition, were still in perfect order. Not to speak of the dust, which arose constantly from the never ending tread of thousands, the nicely regulated actions were subjected to nearly all temperatures from the rigors of almost an Arctic winter to a summer heat which was almost tropical. Through all these changes the Strauch actions stood a test which was in reality far more severe than any that could possibly be made by the jury of awards, severe as that test was. The triumph of Messrs. Strauch Bros. at the World's Columbian Exposition was, in short, complete, and to-day their name is synonymous with the highest grade of piano action manufacture known.



ALFRED DOLGE & SON.



THE contribution of Alfred Dolge & Son to the exhibits in Section I of the Liberal Arts Building was just such as might be suggested by the magnitude of the house itself and the princely enterprise of its management. The booth was located at the intersection of South East Outer Avenue and the main aisle running east and west, bounding Section I on the north. It was the extreme north-east exhibit in the department of musical industries, and in many ways it was more interesting than any other, while from an educational point of view it surpassed them all. The booth itself was a remarkable one, challenging the attention of even the most indifferent or weary of sight-seers. Externally it was tasteful in design and rich in decoration, and was literally crowded with the various products of the house it represented. The most striking decorative features of the booth were four gigantic lamp-posts in the shape of piano hammers, lit up by electric lights, which guarded the portals. Within the booth, along the east front, were long nickel-plated plate-glass cases, containing different qualities of wool and felts before being pressed into commercial shape. There were specimens, also, of many of the component parts of every piano and organ made in America, and piano hammers in every stage of manufacture; also wool and felt in process of formation, as well as the perfected sheet-strips, piano and organ action felts, dampers, wedges, harp and muffler felts, and other completed specimens of the "woolly" parts of musical instruments. Another feature of this wonderful and varied exhibit consisted of polishing and rubbing felts, in sheets, discs, wheels, cones and tubes of finest as well as coarsest grades. There were also felts for manicuring, chiropodists, cushion pads, stamping, filtering felt, gloves, punchings, and almost numberless other special products of the factories of Alfred Dolge & Son.

The various exhibits of Alfred Dolge & Son at the Columbian Exposition were so preeminently imposing and meritorious that no fewer than eight distinct and separate awards were granted to them. Two of the awards were for felts, one of which applies directly to the musical industries, as follows:

EXHIBITOR

Group 158.

Class 935.

ALFRED DOLGE & SON, New York City.

Exhibit--Organ and Piano Felts.

This exhibit deserves an award:

For hammer felts of the best quality, combining compactness and elasticity with great durability, secured by a patented process, and by means of which the surface of the felt is covered with fine hair.

The piano hammers are of the *highest grade* and of an improved shape produced by their patent hammer covering machine.

For Organ and Piano Felts, all wool, all of which are of the *highest grade* of excellence. They are classified by standards of texture, thickness and color, and by a patented process of cross felting the greatest durability is secured.

For perfect graduation of damper felts attained by the use of patented machinery, instead of hand labor, to cut them.

Approved: K. BUENZ, (Signed)

President Departmental Committee.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Max Schumann

Individual Judge.

It is also interesting to note that here the now celebrated "Blue Felt" was first shown to the piano trade and public. This innovation in one of the vital parts of the piano has already been so universally accepted by manufacturers that it may safely be considered one of the most important inventions in the modern piano and to-day is regarded as almost essential to the production of a perfect instrument.

As will be seen, the foregoing awards apply to the felts for pianos and organs, actions—felts for hammer-heads, dampers and other parts of the instruments which demand the highest grade of material to insure perfection. In this department the house of Dolge has put forth great endeavors to excel, and their efforts have been so powerful as to, in a measure, revolutionize some of the existing ideas in piano manufacture. This is seen in the rapid introduction of the now famous "blue felt" which finds acceptance in many of the leading instruments of recent production. It is claimed that by its use all of even the slight imperfections of the old style of felts are overcome. For years prominent piano manufacturers sought for some way to obviate the hissing sound which so often followed the stroke of the hammer and the existence of which to sensitive ears was noticeable. The "blue hair felt" is so made as to entirely correct this unpleasant effect and this is alone sufficient to render it of enduring popularity with the manufacturers. The special award for rubbing and polishing felts, used by makers of musical instruments, and for the various felt specialties, embraces the following points:

The polishing and rubbing all-wool felts are of superior quality and durability, compactness, flexibility or firmness. The thickness of greatest standard varieties of sheets, wheels, blocks, discs, cones, tubes, &c.

The soft, finest felts for artificial limbs, manicure, chiropodists and similar purposes, are of superior quality, perfection in finish, touch and evenness.

The firm, finest all-wool felts for wall paper, printing and stamping purposes are of superior quality, compactness and durability, by patent process of cross felting.

The cloth felts show high grade of all-wool felt, perfect finish, great variety of colors and touch, as well as durability produced by patent process of cross-felting.

The all-wool felt filters show great variety of sizes, perfectness in felting, cone-shapes, compactness and utility for filtering purposes.

All of the wool products referred to, and many more, were displayed on a pyramid of quartered oak tables, supported by nickel-plated standards. This immense pyramid filled the center of the booth. Starting at the base with dimensions of 9x12 feet, it tapered off until at the oval plate at the top it was but 2x3. These oval table plates were filled with a rich display of brilliant though harmonious colors, with the best productions of felts for all possible purposes and for which this firm is renowned. And, standing high up on top of the pyramid, was a perfect specimen of the little animal to which we are indebted for all wool that is pure, and but for which even the great house of Dolge might not have made so noble a display. With his head very properly turned to the east and the rising sun, a sheep stood guard over the products of his kind, literally "monarch of all he surveyed," and plainly proud of the splendid works that had been wrought from the fleecy growth of his body. And over all were broad strips of felt-cloth, the handsome colors adding to the pleasure of the eye in viewing the exhibit.

Nor have we yet mentioned nearly all of the items of interest in the booth of Alfred Dolge & Son. Scattered around in the display were also the wood products of the firm. There were splendid specimens of sounding-boards for concert and parlor-grand and upright pianos; moldings for decorative purposes; logs and lumber from the Dolge forests in the Adirondacks, and piano cases made at the factories of the

firm in Dolgeville. This department of the Dolge display also fulfilled every exaction and drew from the critical jury the following unexceptionable award:

EXHIBITOR,

Group 158. Class 930.

ALFRED DOLGE & SON, New York City.

Exhibit--Parts of a Piano.

This exhibit deserves an award:

Piano Sounding Boards.

For sounding boards for concert and parlor grand and upright pianos made of the highest grade of quartered spruce, cut in their own forests, selected with extreme care, perfectly matched, joined, finished and tapered.

Unfinished Piano Cases.

For best workmanship, artistic in design and execution, giving an excellent illustration of the value of birch wood for this purpose.

The wood is taken from their own forest.

Approved: K. BUENZ, (Signed)

President Departmental Committee.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.



Individual Judge.

The exhibits in Section I, to which this article has thus far been devoted, did not, by any means, include all of the interests of Alfred Dolge & Son at the World's Columbian Exposition. Two awards were granted to the C. F. Zimmerman Company for autoharps and figure music, and the exhibit of this enterprise also belonged to the Dolge interests, as the products of the Zimmerman Company are marketed by Alfred Dolge & Son exclusively. Nor did the achievements of the firm at the Fair end even here. In two other buildings there were exhibits by the firm, of almost equal magnitude and, to many visitors, of even as much or more interest than the magnificent display in the Liberal Arts Building already described.

In the Government Building was an exhibit of wool and felts and a patent felt-fulling machine, all of which were furnished by Alfred Dolge & Son at the request of the national authorities and shown as a government exhibit.

There was also another Dolge exhibit in the Shoe and Leather Building, and one, too, that attracted wide spread comment because of its novelty and completeness. It was generally conceded to be one of the most interesting in the entire building and was especially attractive to the ladies, who were charmed by the beautiful soft slippers and boots made of the Dolge felt, by a patented process. There were tiny slippers, too, for baby's feet, in beautiful patterns and in all colors and shades. There were also out-door riding and walking boots which seemed to defy cold and to suggest luxury and elegance. Many of these were tipped and even lined with soft wool and fur. Some were leather soled, some felt, but the shoes themselves were all of the latter material. Recalling the variety and matchless excellence of this display, it seems but reasonable that the jury should have exhausted the superlatives in preparing the awards which were granted to Alfred Dolge & Son for this special feature of their exhibits.

Having reviewed the part of Alfred Dolge & Son in the Exposition, a brief glance at the house itself must prove of interest and could not consistently be omitted here.

To a majority of the ones who will read this work the position occupied by this house to-day in the musical and mercantile life of the nation is well understood. Its development and the philanthropic methods of Mr. Alfred Dodge are also familiar, because of the conspicuous benefits which have accrued to the many by the precepts of this one broad-minded business man. Therefore we will not enter into any discussion of Mr. Dolge's manly and progressive views on the labor question, and which have resulted in the model

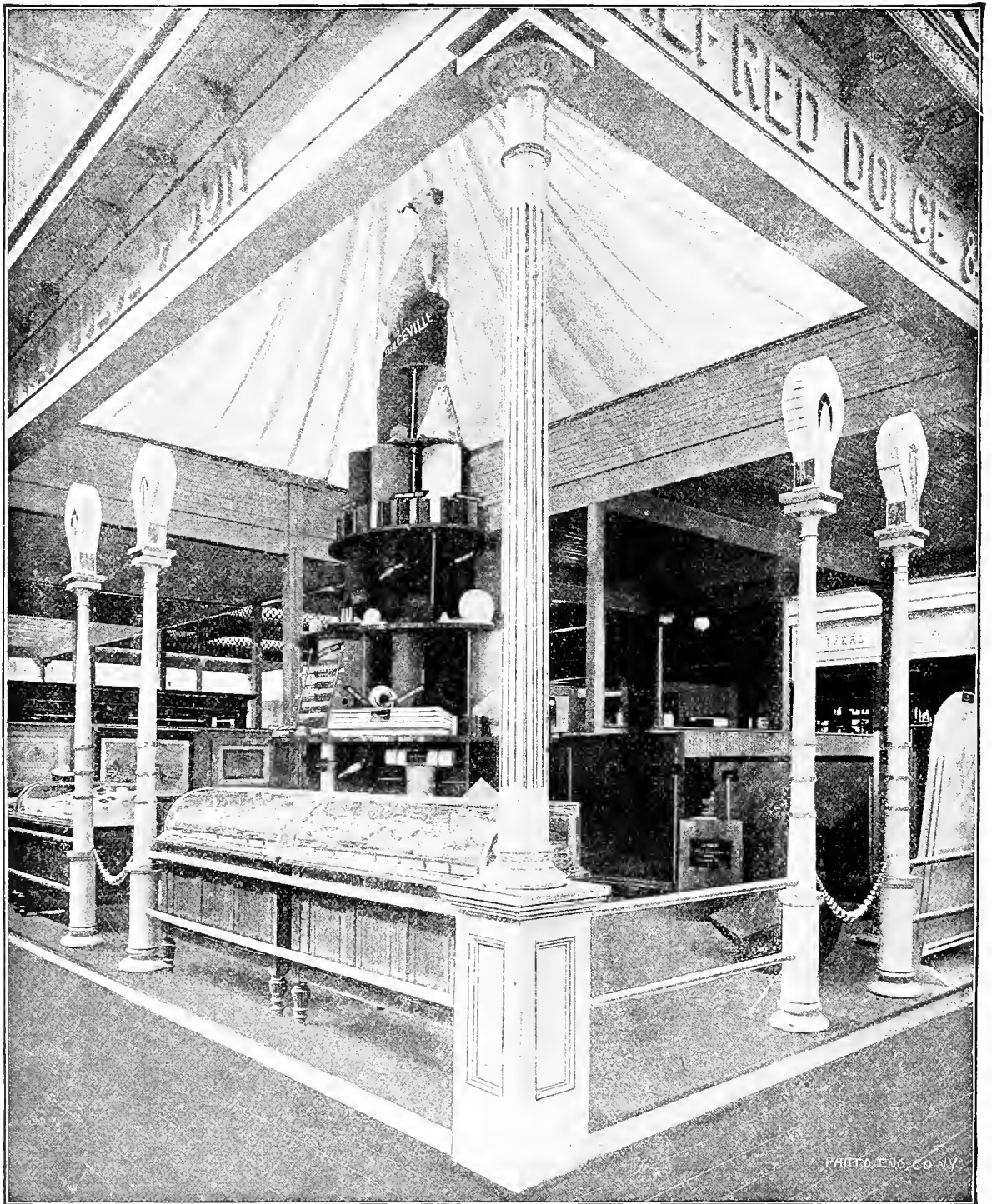


Exhibit of Alfred Dolge & Son, in Section "I."

community founded by his enterprise and fostered by his liberality. Dolgeville—this model town and living proof of the possibility of a practical solution of the labor problem—nestles among the mountains of northern New York, and is one of the most picturesque places imaginable. Here is the heart of the giant system of the Dolge industries. The factories are perfect in their adaptabilities to the work, and in them are engaged more than a thousand happy and contented employees.

Some idea of the capacity of the Dolgeville industries may be gleaned from the statement that the lumber works alone permit a yearly product of 75,000 sounding-boards and about 10,000 piano cases; the felt works produce about 300,000 pounds of felts of all descriptions; and the patented piano-hammer covering machines, 50,000 sets of ready made piano-hammers. This brief summary suggests also the enormous volume of business done by the various piano enterprises of the world, and the part played in them by the house of Dolge, aside from their own establishments, as seen in the fact that their patent hammer-covering machines are in use in nearly all the prominent factories of America and Europe.

Aside from the products of the Dolgeville works, Alfred Dolge & Son are the largest importers and dealers in piano and organ materials in the world. They also own more than 40,000 acres of the best timber lands in the Adirondack mountains, and the out-put of their saw-mills averages six to seven million feet of lumber per year. And it is not alone the great volume of the business of Alfred Dolge & Son that makes the career of the house remarkable. It is the surpassing merit of their product that gives to them the greatest fame, and contributes most to their wonderful development. In the manufacture of felt their improvements are demonstrated by the fact that they have now sixteen patents on record granted by the government for special machinery and advanced methods applied to the manufacture of felt. And, again, the superiority of this felt over all other makes was acknowledged as far back as 1873, when it was awarded highest prize at the Vienna Exposition. In 1876, also, the products of the Dolge factories received two awards and medals at the Philadelphia Exposition. And it is worth mentioning here that every piano that received an award at either, or both, the Centennial Exposition of '76, or the Columbian Exposition of '93, contained hammers made of the Dolge felt.

No one at all familiar with the modern piano and its construction need be told that the hammer is the feature upon which depends the tone quality, the fullness, or the delicate softness of the musical sound. Comparatively but a few years ago it was not possible to produce the effects common to the pianos of to-day. The tone of the pianos of earlier days was thin, sharp and correspondingly disagreeable. The tone of the piano of to-day is rich, round and full. This change in tone-quality in pianos is, to a great extent, due to the improved hammers. In former times the piano hammers were small and hard. They were made of buckskin, with successive layers, one above the other, to produce the heavier hammer used in the lower octaves, or bass. Gradually felt was introduced and finally, through the inventions of Alfred Dolge, the present state of the piano hammer was evolved.

And in this connection it is not too much to accord to Alfred Dolge the honors of a benefactor to the race. When Mr. Dolge conceived the idea of making piano felts, the heaviest material used in pianos was not more than ten pounds to the sheet. This, he realized, was not of sufficient "body" to produce the desired tone-quality, or to withstand the wear for many years. He began to experiment, and with the result that to-day the Dolge piano hammer felt weighs often as much as eighteen pounds to the sheet. It is worthy of note also, that in producing this result Mr. Dolge worked out his own plans. He invented special machinery, and in the end succeeded in not only adding to the thickness of the felt, but in greatly reducing its cost. And in this also is Mr. Dolge a public benefactor. By lessening the cost of a very important and expensive item of piano production he went far in placing the instrument within the reach of the whole people, and thus making it the household instrument it now is.

Another of Mr. Dolge's innovations, and one which has also contributed largely to reducing the cost of the piano, was the manufacture of "ready-made" sounding boards. Until he introduced this specialty every piano maker produced his own sounding boards by the old fashioned, slow processes. Mr. Dolge recognized the necessity of something better and more rapid than the old process, and he devised

the requisite tools and had made special machinery after patterns of his own. To-day the manufacture of sounding boards upon improved principles is an important branch of the Dolgeville industries.

But in the opinion of Mr. Alfred Dolge himself, the crowning triumph of his endeavors is the famous "blue felt" which has already revolutionized an important feature of the perfect modern piano. The history of this invention, for such it is, presents an interesting chapter in the art of piano building. In 1873 Mr. Alfred Dolge visited Breslau, Germany, and there, in the piano of a local manufacturer, he saw the first crude suggestion of the present "blue felt." This suggestion was in the shape of a set of piano hammers made of something like hair-cloth, the "hairy" or "fuzzy" consistency of which attracted his notice. Realizing the imperfections of the existing felts used in pianos, Mr. Dolge saw at once that the German piano maker had unconsciously found the germ of the desired change. He concluded to experiment. The material used by the Breslau manufacturer was in no sense as good as the felt already in use by the American manufacturers, but it gave to the quick understanding of Mr. Dolge the key to the situation and he improved. Soon he had the new piano felt ready. He submitted it to several prominent piano manufacturers, who were delighted with it and prophesied for it a great future. Mr. Dolge presented his new product to piano manufacturers both in the old country and in the United States, asking them to give it a severe test. For ten years he persevered in this before offering it to the piano trade generally. At the end of this long period of probation Mr. Dolge began to place the "blue felt" upon the market. To-day it is an essential element in piano manufacture and is considered as great an improvement over the old felt as that material itself was over the primitive buckskin hammer of a century ago.

Reference has been made in this article to the introduction to the American manufacturers of the Poehlmann piano wire, which is now recognized as having no superior, being remarkable for its great textile strength and other admirable qualities. As in the case with the other departments, or Dolge specialties for the manufacture of perfect pianos, the Poehlman wire has become an important item in the business of the house of Alfred Dolge & Son. It has developed steadily—in keeping with the manifold other interests of the house, and like the other specialties also, the interests of the Poehlmann wire have been promoted upon the basis of merit alone. Long ago it became an unwritten law of the trade that whatever the house of Dolge presented for the consideration of the manufacturers of pianos and organs—whatever the house of Dolge indorsed and recommended as good—might be accepted as flawless, or as nearly so as is possible. It is so with the Poehlman wire; it is so with the ready-made sounding-boards, and last, but not least, so it is, also, with the latest development of Alfred Dolge & Son, the famous "blue felt," to which full reference has already been made.

It seems almost incredible that one American house could develop such vast interests in the special line of musical instrument supplies as are indicated by what has been said in this article. And yet, in years, notwithstanding their present preeminent position and achievements, the history of the Dolge industries does not run very far back into the past.

Alfred Dolge left the bench as a piano maker in July, 1869, and established himself as an importer of piano material, introducing at the same time the famous Poehlmann music wire. In 1871 he commenced the manufacture of piano felt; and in 1874 the old tannery property in Herkimer County, New York, was purchased and formed the nucleus for what is now known all over the world as Dolgeville. The manufacture of ready-made sounding-boards was commenced in 1876, and two years later, at the Paris Exposition of '78, the entire Dolge specialties—felts and sounding-boards—were awarded the highest prizes in their class.

Rudolf Dolge, son of the founder, was admitted as a partner in the firm on January 1, 1893. Having passed his whole time, since leaving school, in becoming familiar with the various departments of his father's rapidly expanding business, the junior member was eminently fitted for the responsibilities of his new position. By nature inheriting to a large degree the characteristics of energy, precision and broad intelligence of his father, Mr. Rudolf Dolge at an early age gave promise of the capacity for work and of the executive strength which are now making themselves felt in his departments of the house. He is

already a strong factor in the allied industries which are controlled by this firm. Personally he is also very popular, not only for his business qualifications but for his courteous manner and warm sociability.

While the factories are at Dolgeville, the main offices of the house of Dolge, and the chief distributing point for a large portion of its trade, are in New York City. The business done by the firm at their elegant warehouses, 110 and 112 East 13th Street, amounts to well-nigh three millions of dollars per annum. These warehouses were built especially for the business and are a revelation to all who visit them, as they are also a source of pride to the entire piano and organ trade of America.

THE AUTOHARP EXHIBIT.

FEW exhibits attracted as much attention as the unique display of "The Autoharp" made by The C. F. Zimmermann Co. Located in the Liberal Arts Building, near one of the main entrances, it at once drew the attention of all passers by, and the large crowd which was always gathered around the "Autoharp Booth" testified to the great interest shown by the public in this wonderful novelty. Though the instrument has been on the market for a number of years, and is recognized as a staple article by the regular music trade, yet this exhibit was the first great effort on the part of the manufacturers to put the Autoharp before the public. Two awards were granted to this exhibit, copies of which are as follows:

EXHIBITOR,

Group 158.

Class 927.

THE C. F. ZIMMERMANN CO., Dolgeville, N. Y.

Exhibit==Autoharps.

This exhibit deserves an award:

For superior workmanship and tone quality.

For originality and simplicity of the instrument, the musical possibilities of which are unlimited

Approved, K. BUENZ, (Signed)

President Departmental Committee.

Approved, JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Esmeralda Berwantes

Individual Judge.

EXHIBITOR,

Group 158.

Class 926.

THE C. F. ZIMMERMANN CO., Dolgeville, N. Y.

Exhibit==New System representing music by figures and shorthand objects.

This exhibit deserves an award:

For originality and simplicity of system and its educational value, especially in connection with the autoharp.

Approved, K. BUENZ, (Signed)

President Departmental Committee.

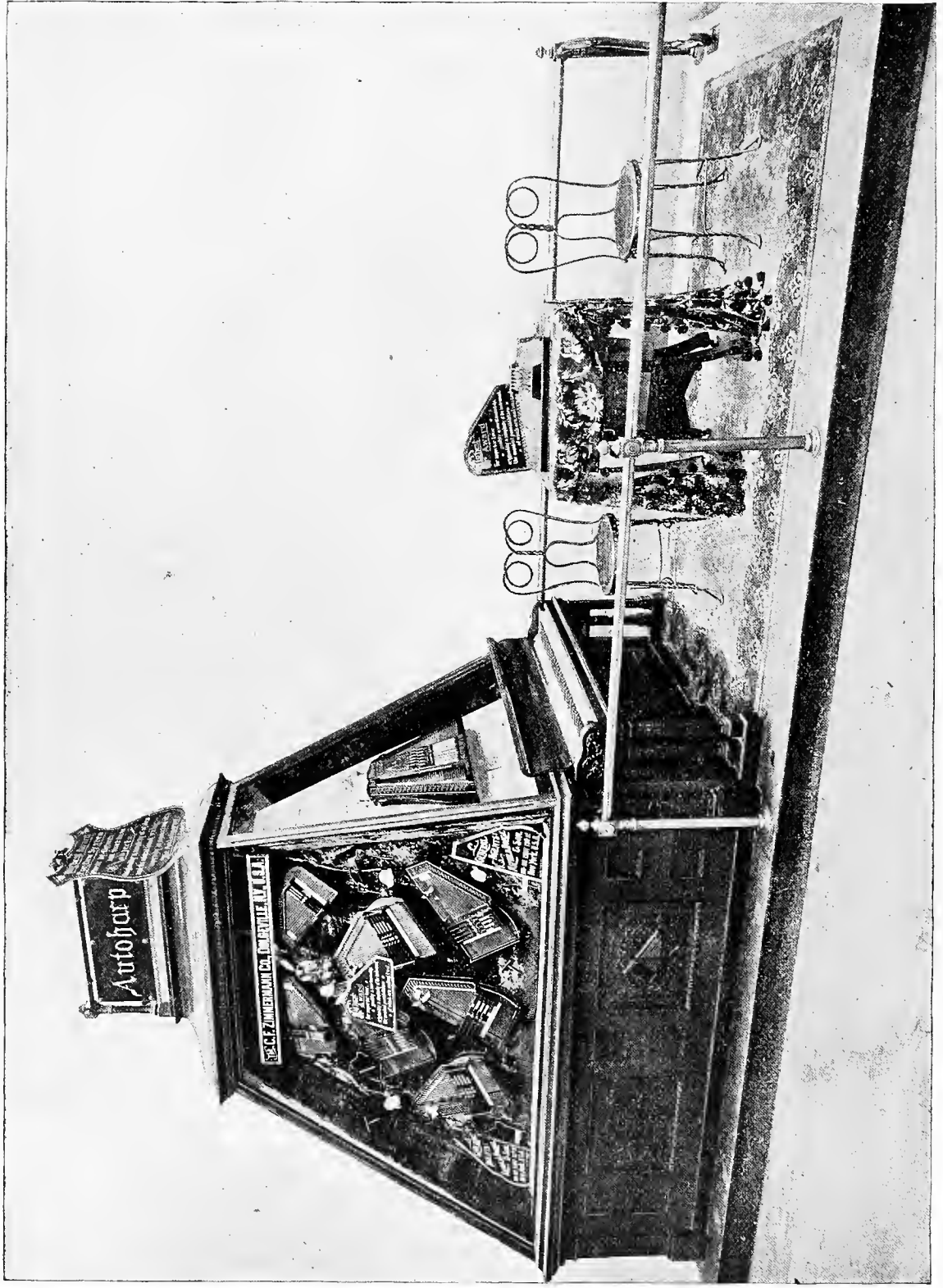
Approved, JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Esmeralda Berwantes

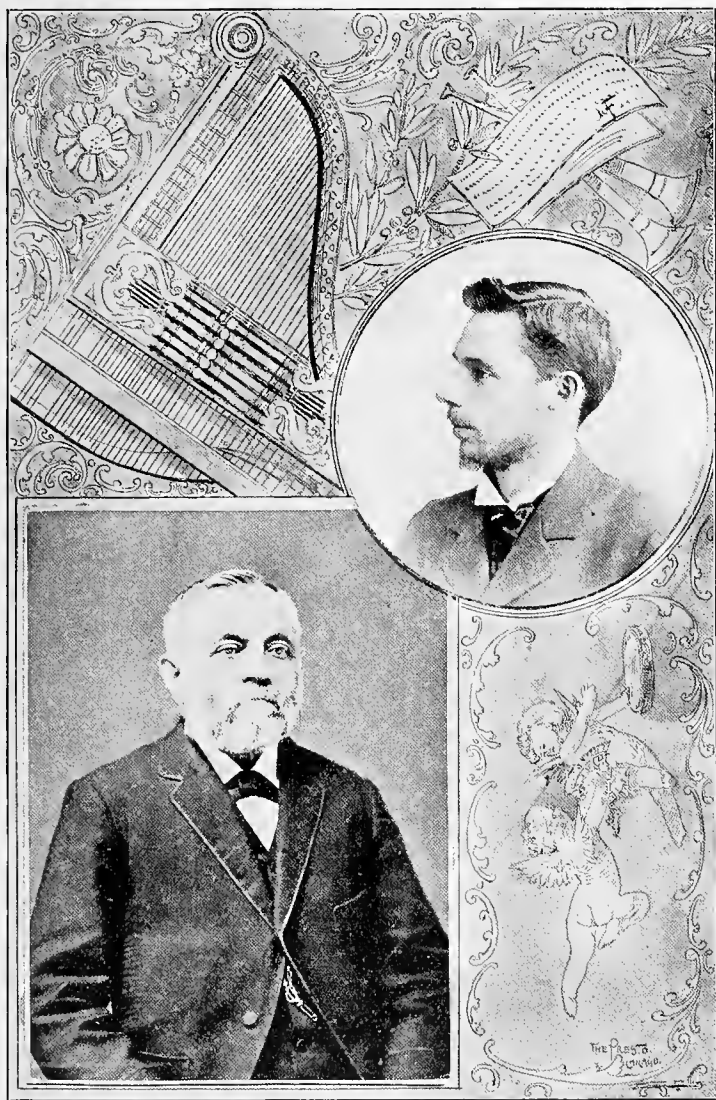
Individual Judge.

The Autoharp resembles the zither in size and shape, but the scale and tone are more like those of the grand harp. Its great feature is the chord-bars or padded mutes, which are placed transversely across the strings. By pressing one of these chord-bars and running the finger over the strings, a perfect arpeggio-chord is produced, an effect which cannot be obtained with like facility on any other instrument.



The C. F. Zimmermann Co.'s Autoharp Exhibit.

The Autoharp was shown in a great variety of styles, but it was principally the largest size, or Concert Grand Autoharp, which attracted universal attention. The fact that the Jury of Awards, composed of the foremost musicians and connoisseurs in this line from all parts of the world, showed the greatest interest, and especially mentioned in their awards its great educational value and unlimited musical possibilities, must certainly be regarded as a great triumph for American progress in the manufacture of musical instruments.



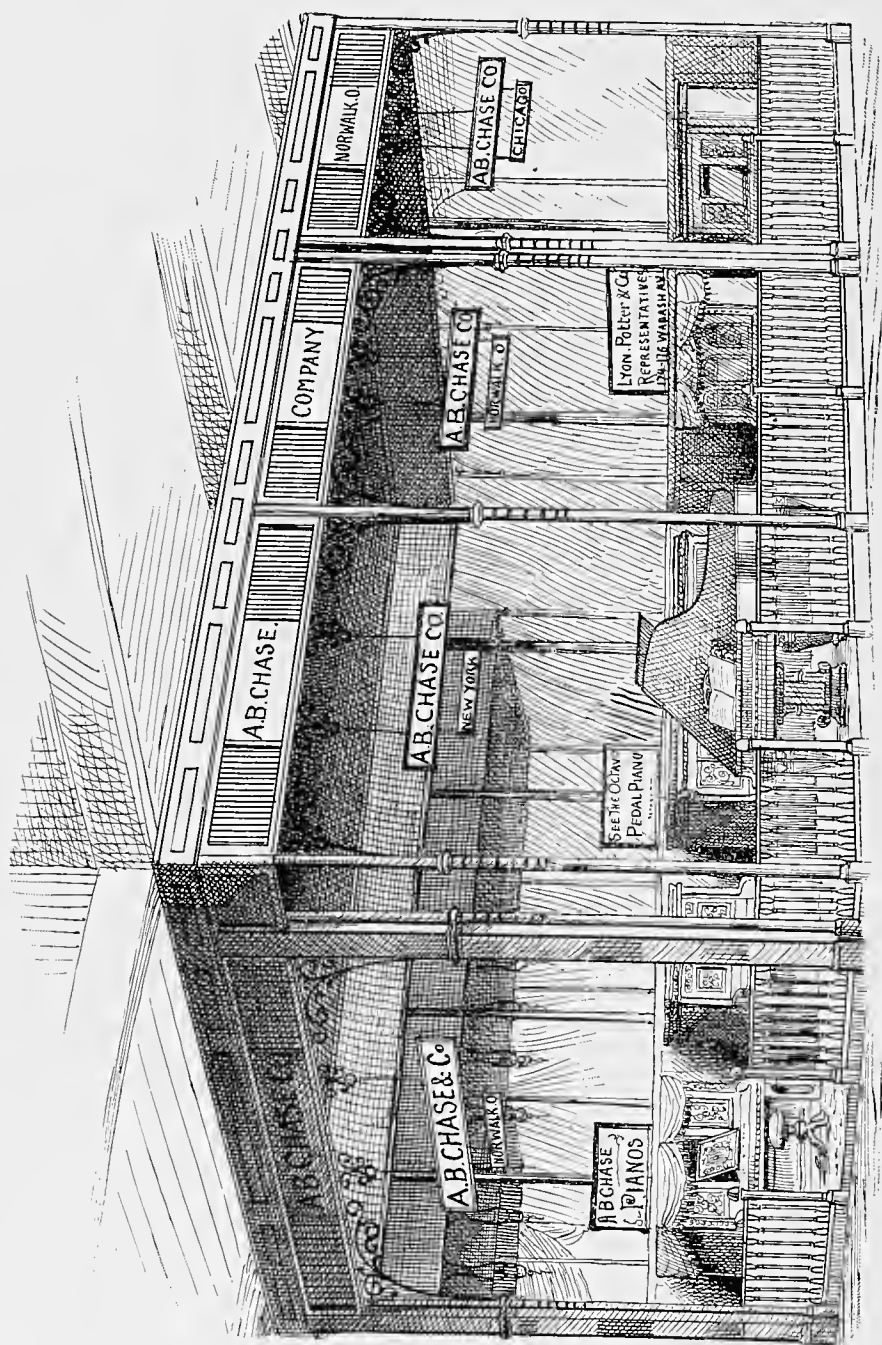
C. F. ZIMMERMANN.

RUDOLF DOLGE.

It is only a few years since the genius of C. F. Zimmermann evolved the simple, and yet so marvelous, chord-bar. In a small way the manufacture of the instrument was carried on for a number of years in Philadelphia. In 1892 The C. F. Zimmermann Company was formed, and a large plant erected at Dolgeville, N. Y., thus giving the manufacturers unprecedented facilities right at the fountain head of the greatest music supply center in the world.

Great improvements have since been made in the instrument itself and representing, as it does, the progressiveness and bold inventive genius of this great Nation, coupled with the fact that the well-known house of Alfred Dolge & Son, 110-112 East 13th Street, New York, has undertaken to place the instrument before the public, it is not making too rash a prediction to say that with such facilities, and the well known enterprise and activity of this house, the instrument will soon be recognized as America's national instrument. In the great house of Dolge the Autoharp interests are looked after by Mr. Rudolf Dolge, the junior member, whose original methods and incomparable business tact have given to the already popular instrument a still greater impetus. It is probably not

too much to say that no other instrument in the history of modern music has attained to so great demand, or possesses greater possibilities for the future, than the Autoharp under the propitious conditions which now guide its destinies.



Pen Sketch of the Exhibit of the A.B. Chase Co.

THE A. B. CHASE CO.



HASE is a name familiar to musical people the world over. And the large representation of the world's musical people who passed pleasant days or hours at the Columbian Exposition doubtless were both interested in and gratified by the splendid display made by the A. B. Chase Company, in Section I of the Liberal Arts building. The booth of the A. B. Chase piano was located at the intersection of the Main and South East Inner Avenues, directly opposite and south of the exhibits of Asiatic Russia. This location afforded peculiar advantages for display, the booth running lengthwise with Main avenue, which was the broad aisle bounding Section I on the north. The booth itself was beautifully ornamented, and as there were entrances from both the avenues, throngs of music lovers occupied most of the available space nearly all of the time. But before proceeding to a review of the A. B. Chase piano, either in its general and musical aspect or of its part in the history of art, we will present the verdict of the judges chosen to pass upon its merits at the World's Columbian Exposition. Following is their award:

EXHIBITOR,

A. B. CHASE CO., Norwalk, O.

Group 158.

Class 930.

Exhibit==Pianos.

This exhibit deserves an award:

For tone quality, which is of the highest order, rich and sonorous, yet sympathetic and musical. The duration and singing quality are excellent.

For very even scale, graduated with great skill, especially in the upright pianos.

For highest class action, repeating promptly and responding readily to every demand made upon it.

For light, firm and elastic touch.

For best materials and most conscientious workmanship exhibited in every detail. The cases are artistic in design.

For the Octavo Pedal Attachment, which is a new feature deserving of the highest commendation, as by its use musical effects heretofore unattainable may be gained.

For a pedal manual proving very useful and deserving of a special mention.

Approved: K. BUENZ,

President Departmental Committee.

(Signed)

Max Schiedmayer

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Individual Judge.

It would be difficult to find words with which to add to the strength of this award. Every essential point is covered—tone, quality, scale, action, cases, material—all are given special attention and all are marked with the highest approval. But even this is not all. The award goes still further and specially commends the inventive genius which finds illustration in the patented features of the A. B. Chase piano.

Such a triumph, at the greatest Exposition the world has ever known, must have been highly gratifying to the manufacturers of the instrument so honored, but added to the fullness of the award itself is another consideration of no less convincing nature. We refer to the personality of the individual judge under whose critical inspection it was the fortune of the A. B. Chase piano to fall. For Max Schiedmayer, whose signature is affixed to the above award, is recognized as one of the most distinguished of Germany's piano manufacturers. He is also a refined musician, and was an official representative of

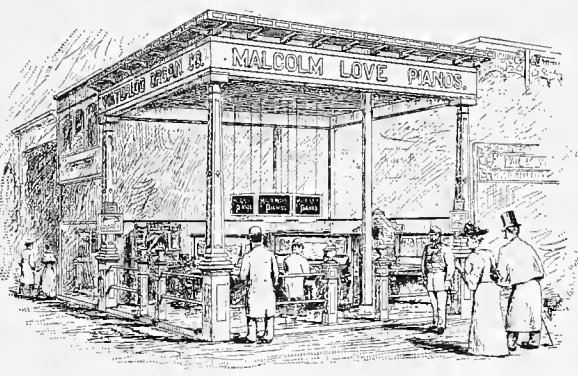
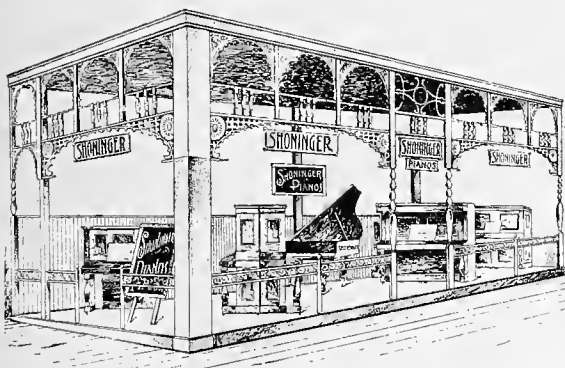
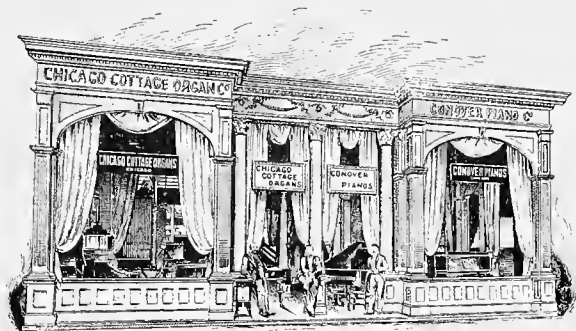
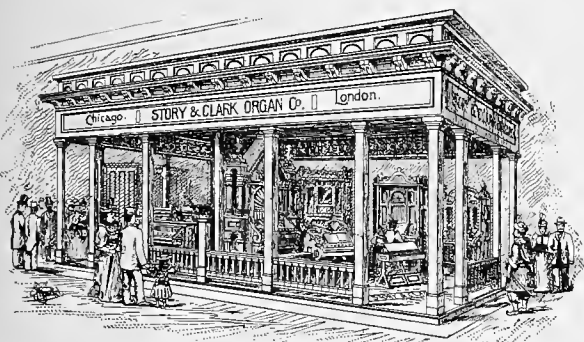
the German government at the Columbian Exposition. And, with all that has been said, there still remains one more item for consideration in analyzing the award granted to the A. B. Chase pianos. It is that the pianos which won the high praise of the experts and jury were taken direct from the regular stock of A. B. Chase pianos, and were in no respect different from, and in no degree superior to, pianos sent from the factory and sold by dealers every day. These things are worthy of consideration, as they all have weight in determining the measure of a piano's merits as judged by the jury at the World's Columbian Exposition.

The history of the A. B. Chase piano presents a remarkable illustration of what energy and enterprise may do, when the article to be impelled by them is truly meritorious. It is astonishing, when one contemplates the comparatively short time since the first introduction of the A. B. Chase piano, to realize that to-day it stands among the foremost of the world. And, withal, it is a western product—springing from a point distant from what was once regarded as the center of art industries, and crowding its way by sheer merit into the highest places among artists and musicians.

In connection with the A. B. Chase piano at the Columbian Exposition one of the most pleasant incidents in the work of the Board of Lady Managers is recorded. The world is familiar with the noble efforts of the ladies in behalf of the families rendered destitute by the fatalities attending the burning of the "Cold Storage" building. Promptly Mr. Calvin Whitney, president of the A. B. Chase Co., tendered a concert for the benefit of the suffering ones. He secured eminent artists, including Eduard Remenyi, violinist; Mackenzie Gordon, Mrs. Katharine Fisk, vocalists, and also furnished the pianos and bore all expenses of the occasion. "I am happy to announce," wrote Mrs. F. B. Clark, chairman of the Committee on Music, "in behalf of the Board of Lady Managers, that, through the generosity of the A. B. Chase Co., of Norwalk, Ohio, who have furnished for our use two of their beautiful grand pianos and have assumed and paid all the expenses of the concert, we are enabled to give the entire gross receipts of this entertainment to the families of the deceased or injured firemen." Nor was this the only time that the A. B. Chase piano served well in the cause of philanthropy during the Fair.

In addition to the pianos in the booth in Section I, the A. B. Chase pianos found place also at numerous other prominent points about the grounds. They were used in concerts, including the dedicatory exercises at Assembly Hall of the Woman's building, and in entertainments in various State and Government buildings. Of the State buildings all of the following contained A. B. Chase pianos during the whole of the Exposition: Ohio (two pianos), Illinois, Wisconsin, Missouri, Colorado, Arizona, South Dakota, Texas and California. They were also in the Public Comfort building and the Guatemala and Colombia government buildings, there being in all sixteen pianos, which, together with those in Section I, made a total of twenty-five A. B. Chase pianos at the World's Columbian Exposition.

The factory of the A. B. Chase Company is at Norwalk, Ohio. It is a substantial brick structure and has a frontage of 256 by 230 feet, and is equipped with every possible convenience afforded by the most improved machinery. In this factory practically the entire piano is made, and every item in its construction receives the most careful and critical attention. But there is no need of detailed description of the material interests of the A. B. Chase pianos. It is with the artistic phase of the instrument as reflected in the achievements at the Columbian Exposition that we have specially to do at present. And conspicuous in this connection are the improvements which find place in the pianos of this make, one of the most important of which is the "Alla Unisono," or octavo pedal, an invention recently developed and which has received the approval of musicians everywhere. The effects possible by the use of this invention are varied and of novel interest, as well as affording increased volume of tone when desired, or decreasing it almost to a whisper at will. In this innovation there are all the attractive elements of novelty without the least suggestion of those often trivial appertenances whose lack of dignity or want of real merit entitle them to little or no serious consideration. In short, the merits of this invention could not be expressed more clearly than in the award of the jury, which declares that, by its means, "effects heretofore unattainable may be obtained."



VIEWS IN SECTION "1."



W. W. Kimball

W. W. KIMBALL CO.



ILLIAM WALLACE KIMBALL, founder of the piano and organ industries of Chicago and illustrious in National mercantile annals as the pioneer of the wholesale music trade of the northwest, was born in 1828, in Oxford County, Me. His career as a wholesale dealer in pianos and organs began in Chicago in 1864.

We do not think that this brief sketch can be better amplified in this work than in the following language, it being our intention to make statements regarding the house of Kimball in the strongest, as they are necessarily briefest terms, Mr. Kimball being recognized as a man whose progress and achievements have been identical with the development of not only musical industries but, as already stated, are part of the mercantile annals of the nation.

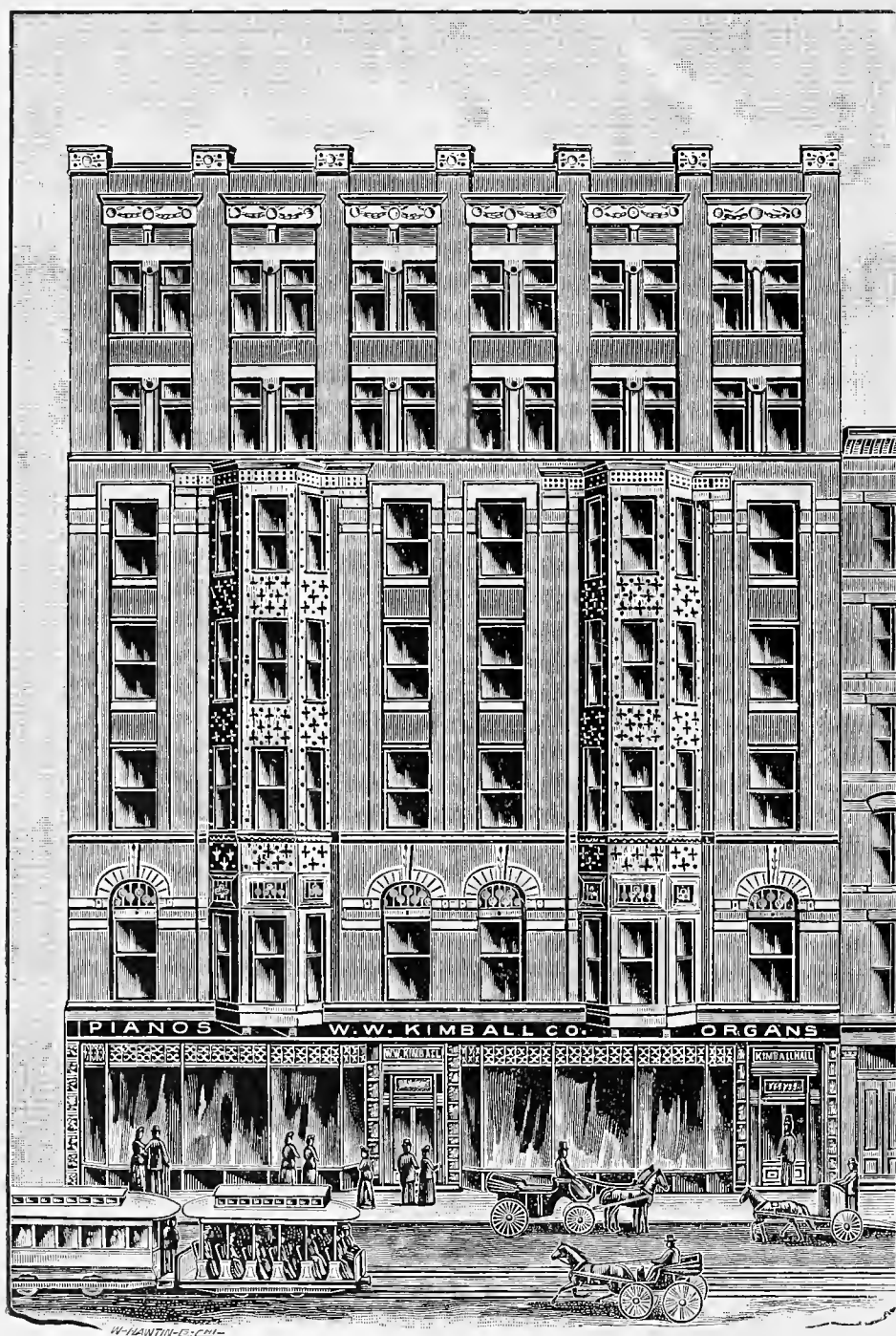
For the highest expression of western development, Mr. A. M. Merton, in *Belford's Monthly*, for March, 1893, selects the Kimball piano. He prefaces his study by well conceived and well written ideas on the origin of the piano, gradually leading the reader up to the manufacture of these instruments in western territory, principally in Chicago. He says: "if, as is universally conceded, the Mississippian Empire is the greatest of all countries in soil, energy and productive area, it must, perforce, eventually dominate in all those sovereign effects which spring of the greater cause.

"Chicago, even now, with its million and a half souls, lies not far from the center of population of the American States. Extending from it to all points of the compass, spreads the veritable garden of the world. Measuring from it a thousand miles in all directions, there exists not elsewhere on the globe so bounteous a realm, so universally enlightened a people. This fact must finally engender its natural correlatives, the greatest possible advancement and activity in all those graces we nominate art." Then follows comparative figures on the output of western factories, showing that the Kimball Company's product was more than one-third of the grand total. It is also shown that in Chicago were made over one-half the reed instruments of the world's production in 1892.

We cannot question the fairness of the writer's claims when we note the strong and most flattering lines of approval from the world's greatest artists, together with the seal of the committee on awards at the World's Columbian Exposition, 1893, from which awards we quote as follows: "This firm deserves the greatest commendation for the superlative merit and variety of exhibits and, also, for having attained the highest standard of excellence in all branches of their manufacture."



MUSICAL INSTRUMENTS AT THE WORLD'S COLUMBIAN EXPOSITION.



Office and Warerooms of W. W. KIMBALL CO., 243-253 Wabash Avenue,

KIMBALL HALL, Chicago.

Being the property recently acquired by this company, and involving one-half million dollars.

AWARD FOR THE KIMBALL PIANOS.

EXHIBITOR:

W. W. KIMBALL CO., Chicago, Ill.

Group 158.

Class 930.

EXHIBIT: PIANOS.

This exhibit deserves an award:

For the following specific points of excellence:

First.—The tone quality, which is full, round, sympathetic and musical.

Second.—The duration and singing quality of the tone are remarkable.

Third.—The scale is even and free from breaks.

Fourth.—The action is first-class in every respect.

Fifth.—The touch is easy, elastic and prompt in response, admitting of the most rapid repetition.

Sixth.—The materials and construction give evidence of extreme care in their selection and workmanship and are all of the highest class. The designs of the cases are of great artistic excellence and are finished in the most perfect manner.

The Pianos exhibited are from regular stock.

Approved:

K. BUENZ,

President Departmental Committee.

Signed:

Approved:

JOHN BOYD THACHER,

Chairman Executive Committee on Awards.



Individual Judge.

AWARD FOR THE KIMBALL REED ORGANS.

This exhibit deserves an award:

For superior construction, distinguished by the high grade materials employed, originality and first-class finish. Their tone, touch and action leave nothing to be desired.

The points of particular excellence are as follows:

First.—A tracker guide rail, enclosing each tracker pin separately, and by being reamed from the opposite side of the socket-board, all dirt and dust are excluded from the valves, thus preventing sticking.

Second.—A roller bar so constructed as to prevent the cutting of the treadle straps.

Third.—An easily detachable organ lid.

Fourth.—An original device, by which six sets of reeds are placed over one valve without diminishing the simplicity or durability of the organ as compared with ordinary two-set organs.

Fifth.—A graduated sounding board with raised valve seat, giving a power and quality rarely obtained in reed organs.

Sixth.—An automatic swell, operated by the opening or closing of the lid.

Seventh.—A sub-bass, by use of which larger scale reeds are employed in a regular key-board scale, thus giving the power of a heavy sub-bass without using the regular sub-bass action.

Eighth.—Ample bellows capacity and unusual ease of "blowing."

All improvements are protected by U. S. Letters Patent.

Approved:

K. BUENZ,

President Departmental Committee.

Signed:

Approved:

JOHN BOYD THACHER,

Chairman Executive Committee on Awards.



Individual Judge.

AWARD FOR THE KIMBALL PORTABLE PIPE ORGANS.

EXHIBITOR:

Group 158.

Class 935.

W. W. KIMBALL CO., Chicago, Ill.

EXHIBIT: PORTABLE PIPE ORGANS.

This exhibit deserves an award:

For superior artistic qualities.

For extraordinary solidity and reliability of the mechanism.

For perfect workmanship.

For progress as shown in the originality of construction and arrangement, by which it is possible to box and transport the organ to any part of the country, tuned, ready for use, and requiring no expert to set it up on delivery.

The original devices consist of:

First—A detachable key-board, permitting the organ to pass through an ordinary doorway.

Second—A pipe clutch and rack, holding the pipes firmly against displacement during transportation.

Third—A pedal action so constructed that the pedal keyboard can be removed for shipment, without disconnecting any part of the action.

Fourth—A blow lever applicable at either end of the organ.

Fifth—A wind chest with two wind pressures, a tubular pneumatic action insuring the quickest repetition known and incapable of "ciphering."

Sixth—A bellows, the heavy pressure bellows being inside the lighter, rendering the tone of the organ unusually firm and steady.

Seventh—A pneumatic draw-stop action.

The tone, touch and action are in every respect commendable.

The organ is impervious to atmospheric changes and is practically dust and vermin proof.

It is protected by twelve U. S. Letters Patent.

The organs displayed represent ordinary samples of the firm's manufacture.

The article admirably fulfills the requirements of a first-class portable pipe organ and marks a decided advance in the art. It meets a long-felt want, and for its superlative excellence in every detail merits the highest commendation.

AWARD FOR GENERAL DISPLAY.

This exhibit is one of educational and historical interest, indicating as it does the wonderful progress and present status of the manufacture of organs and pianos in America. All the instruments displayed, viz:—portable pipe organs, reed organs and grand and upright pianos, are from the regular stock, all the component parts having been manufactured in the exhibitor's extensive factories which are of world-wide reputation. These instruments unite the result of superior workmanship, skillful design and original invention, with the use of the very best materials, and show the most careful attention to every detail of construction.

This firm deserves the greatest commendation for the superlative merit and variety of exhibits, and also for having attained the highest standard of excellence in all branches of their manufacture.

Approved:

K. BUENZ,

President Departmental Committee.

Approved:

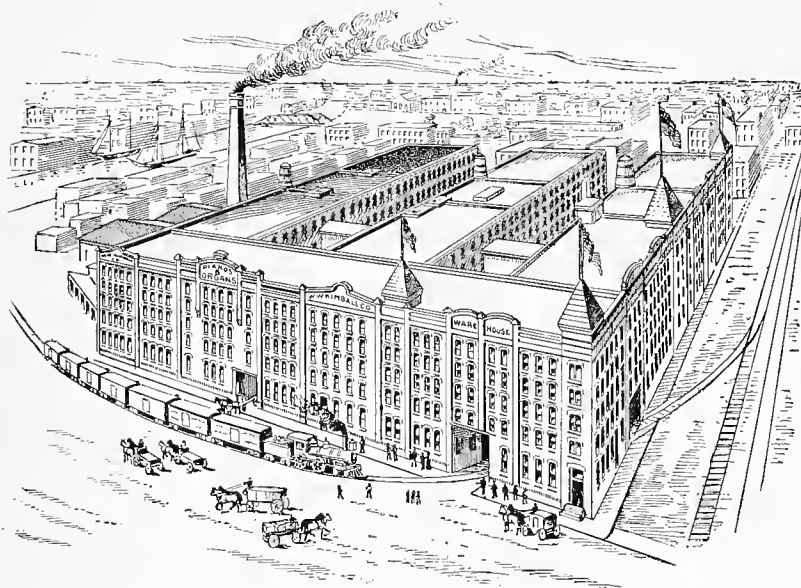
JOHN BOYD THACHER,

Chairman Executive Committee on Awards.



Individual Judge.

FACTORIES
OF THE
W. W. KIMBALL CO.
26TH AND ROCKWELL STS.
CHICAGO.



DAILY PRODUCT:
THIRTY PIANOS SIXTY ORGANS
Unequalled Facilities for Pipe Organ Manufacture.



MEMBERS OF THE HOUSE OF LYON & HEALY.

R. B. GREGORY.
JAS. E. HEALY.

P. J. HEALY.

C. N. POST.
J. P. BYRNE.

LYON & HEALY.



VERY magnificent was the exhibit of this great house, whose wide-reaching enterprise embraces everything in the realms of tone, and penetrates to every part of the civilized globe. In point of distinctive beauty the Lyon & Healy pavilion was the most conspicuous feature in Section I. In graceful design and elaborate decorations it surpassed all other efforts in the history of music in connection with the great Expositions. The pavilion was two stories, inclosed with glass and filled with a rich variety of small musical instruments, including guitars, mandolins and other goods of the Lyon & Healy manufacture. The pavilion was located almost midway between Columbian and South East Inner Avenues, and faced the main South aisle. But between the beautiful pavilion and the broad aisle there was a wide space for the accommodation of visitors, in which comfortable seats afforded means of rest and opportunities for a full appreciation of the magnificent display of musical instruments. Including this room for seats, the Lyon & Healy exhibit covered more floor space than any other in Section I. Nor did the magnificent pavilion already referred to represent all of the Lyon & Healy interests at the Exposition. There still remains to be described the splendid booth of the Peloubet organ—another important factor in the great business of the house. But first we will refer briefly to a feature of the display in the pavilion which created wide-spread interest—the Lyon & Healy harps. For beauty and variety it is probably true that never before had there been so noble an exhibit of these ancient instruments as found place in the Lyon & Healy booth. They presented a magnificent appearance, exemplifying the perfect modern development of the most ancient of existing musical instruments. In external beauty of design and ornamentation, combined with strength and durability, these Lyon & Healy harps appeared to leave nothing for future improvement, and that this was the view taken by the jury of awards the diploma granted to their manufacturers leaves no doubts. The judges of stringed instruments gave to Lyon & Healy superior awards upon each and every instrument exhibited by them, but the harps were especially singled out for supreme honors. But the full measure of the victories of the Lyon & Healy exhibits at the World's Columbian Exposition will be best seen by an enumeration of the specific awards granted to them by the judges of the various departments. Following is a list of these awards, together with the names of the individual judges whose signatures were affixed to the diplomas:

"WASHBURN" STRINGED INSTRUMENTS. (Group 158, Class 928). *Guitars, Mandolins, Ban-durias, Banjos and Zithers.* Prosper Lamal, Individual Judge.

"GENERAL DISPLAY." (Group 158, Class 926.) *This award is a very strong one, and refers to a personal visit of Prosper Lamal, Individual Judge, to the factory.*

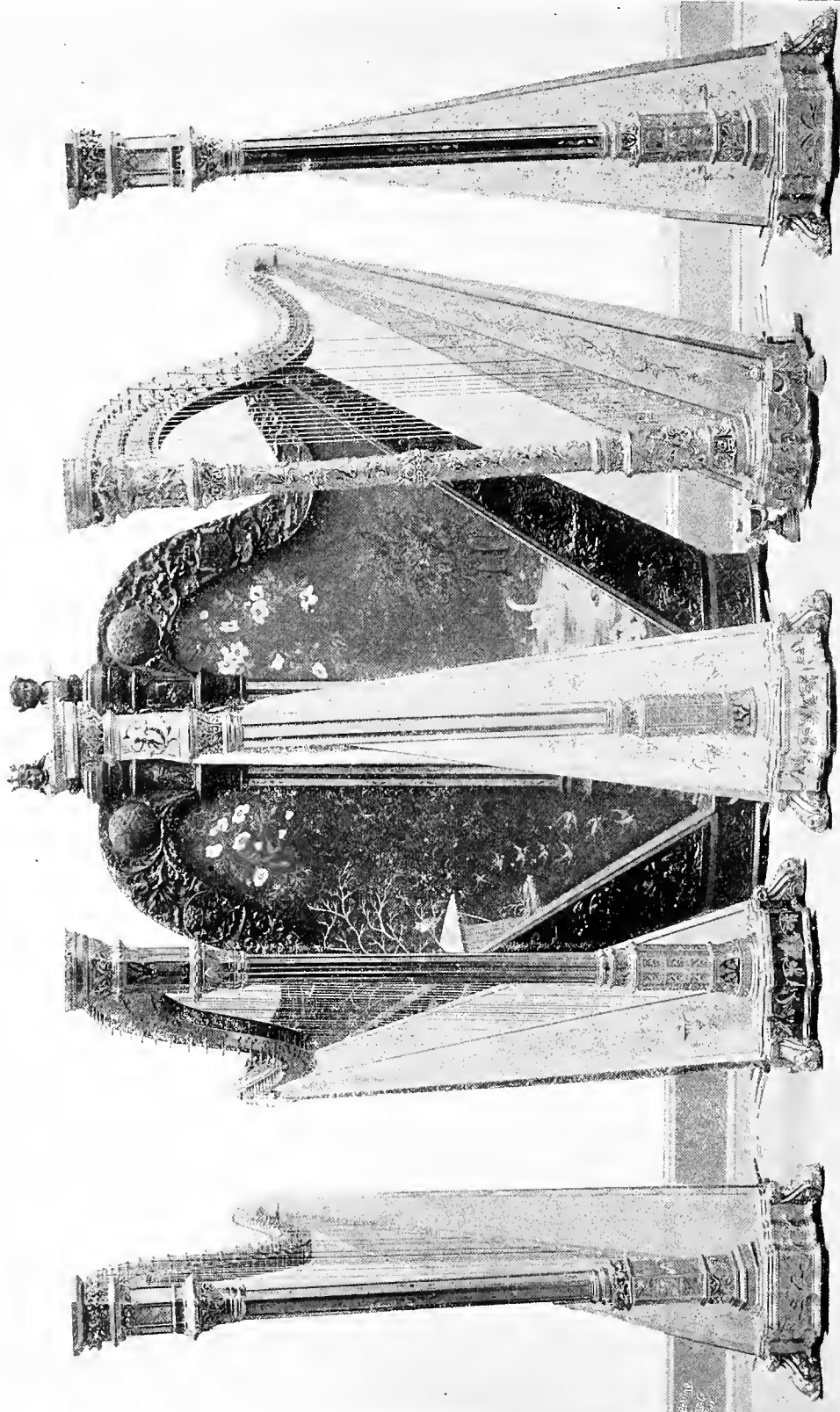
"BLOWING APPARATUS FOR CABINET AND PIPE ORGANS. (Group 158, Class 936.) Edwin P. Carpenter, Individual Judge.

"HARPS." (Group 158, Class 928.) *This award is quite exhaustive, and embraces in its words of approval every vital principle of harp construction. The award was prepared and signed by the celebrated Spanish harpiste, Senorita Esmeralda Cervantes, Individual Judge.*

"PELOUBET CHURCH ORGAN." (Group 158, Class 936.) *This award also is very comprehensive, and is signed by the well-known organ expert, Edwin P. Carpenter, Individual Judge.*

"THE MONARCH SNARE DRUM." (Group 158, Class 927.) *In this award special emphasis is placed upon the improvements introduced by the manufacturers. It is signed by Prosper Lamal, Individual Judge.*

We have said that there were awards granted for each and every one of the Lyon & Healy exhibits. These awards are so full and so many in number that we do not present them here. They will be found, however, in the appendix to this work, and we advise a careful reading of them all, that a fair idea may be had of the excellence of the Lyon & Healy exhibit as well as of its magnitude. A volume de-



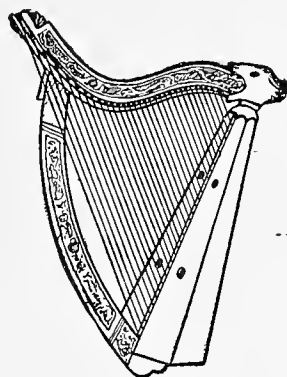
World's Fair Harps. The five Lyon & Healy Prize Winners.

voted to their display alone could not speak so forcibly of the part taken by this great house as the verdicts of the juries chosen to pass upon their merits.

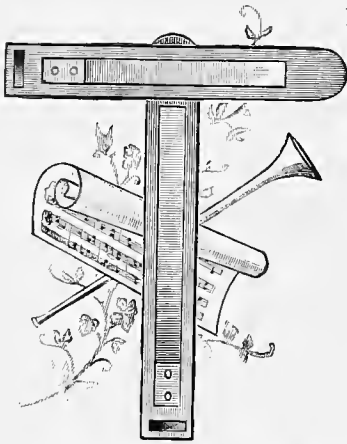
We have spoken of the display of Peloubet organs, which formed a separate feature of the Lyon & Healy interests at the World's Columbian Exposition. The Peloubet organ booth was east of the Lyon & Healy pavilion, and also faced the Main South Avenue. It was a large booth and contained two great organs, one of which was self-playing. This powerful instrument was furnished with a motor by which its thunderous reverberations could be awakened at any time. And as a result a constant throng of visitors were drawn to the Peloubet booth during the entire existence of the Fair. Like the Lyon & Healy pavilion, their Peloubet organ booth was tastefully decorated and formed one of the most attractive places in Section I. The award granted to the Peloubet organs will be found with the other Lyon & Healy diplomas at the end of this volume. All in all, the part played by Lyon & Healy in the World's Columbian Exposition was most creditable and presented a splendid exemplification of the possibilities of American musical industries in the advanced intelligence of the nineteenth century.

It would be pleasant in this connection to review the different interests of the great house of Lyon & Healy—to describe the mammoth retail store on Wabash avenue, Chicago, and the perfectly appointed factories wherein the various instruments are produced. It is probably true that the retail warerooms of Lyon & Healy are the most elaborate in the world. They embrace an entire building of six stories, the arrangement of which is as nearly perfect as even the most advanced ideas and skill of the present commercial age could present. The factory, at Randolph and Ogden Avenue, Chicago, is also a mammoth structure. It is five stories in height, and has a frontage of 240 feet, with two wings extending 132 feet. The depth of this building is 50 feet. Here an army of skilled workmen are employed in the production of the "Washburn" stringed instruments, Lyon & Healy harps, and other specialties for which the house is celebrated.

To one acquainted with the career of the house of Lyon & Healy, there could be no stronger evidence of the all-powerful influence of well-directed energy and correct business methods than that history presents. Twice wholly destroyed by fire, the great house, after each disaster, arose from its ashes to even stronger and greater things than before. After a long career of honor and enterprise the house of Lyon & Healy as now organized was incorporated in 1889, with officers as follows: President, P. J. Healy; vice-president, Charles N. Post; treasurer, R. B. Gregory; assistant treasurer, J. E. Healy; secretary, J. P. Byrne. All of these well-known gentlemen have been identified with the house for many years, aiding in its development from comparatively small beginnings to the towering place it occupies to-day.



THE STORY & CLARK ORGAN CO.



THE splendors of Section "I" embraced no exhibit of greater interest or beauty of arrangement than that of the Story & Clark Organ Co. As will be seen by reference to the diagram of Section "I," on page 46, the display of this eminent house was located at the intersection of two prominent inner avenues, where the crowds of visitors passed and re-passed in never-ceasing streams. This advantage of location, coupled with the attractive exterior appearance of the Story & Clark booth, caused thousands to stop and, once within, the magnificence of the instruments displayed impelled more than a casual examination, while the special features in the Story & Clark instruments themselves proved a revelation to many who had before thought they were familiar with approved methods of organ building. For, in the instruments of Story & Clark, there are many improvements of so radical a nature as to almost lift the product of this house up and away from the ordinary

class of reed organs. It is these improvements that so deeply impressed the World's Fair jury and drew from the individual judge the following very remarkable diploma of award:

EXHIBITOR,

Group 158. Class 935.

STORY & CLARK ORGAN CO., Chicago, Ill

Exhibit--Reed Organs.

This exhibit deserves an award:

For superior construction.

For high order of execution.

For superiority of finish, rapidity of speech, evenness of action, responsive touch and high quality of tone.

For a three manual organ without bellows or pumpers, operated by electric motor, with connection direct to wind chest, the electrical current being applied by foot pedal.

For an electric device consisting of a one-eighth horse power motor and rotary blast, or exhaust fan, being so connected as to reduce the friction to a minimum. The vacuum, or pressure created by the revolution of the fan-wheel, gives full power and effect, and perfect modulation of tone.

For a new principle in organ construction giving an increased brilliancy and power of tone.

This exhibit is entitled to the highest commendation, the variety being extraordinary, ranging from the small "baby organ" to the three manual "Columbian." Of interest is the trunk organ for traveling purposes, weighing only 180 pounds.

The cases of these organs are remarkably fine and artistic, and great praise is due to the manufacturers for the exhibit of the solid mahogany "Louis XIV" case, also the solid oak "Columbian," being magnificent samples of skilled workmanship and artistic elaboration.

Approved: K. BUENZ, (Signed)

President Departmental Committee.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

E. P. Carpenter

Individual Judge.

Before analyzing this powerful verdict, we will briefly examine the exhibit upon which the award was based. In the Story & Clark booth were about twenty organs, embracing the leading styles just as they may be found in the warerooms of prominent music dealers throughout the world. And so beautifully finished, and so careful was the turning in every detail in the graceful cases, that the first impression was that these instruments must have been specially prepared for their place in the Columbian Exposition. But, with two notable exceptions, this impression would have been wrong. Two, and only two, of the Story & Clark organs were "specials," and these were truly marvels of construction and ornamental decoration. One was a solid mahogany case, of "Louis XIV" style; the other, a solid oak case and appropriately designated as the "Columbian," an illustration of which instrument adorns the page facing this. No words could more fitly describe the effect of these splendid instruments than those of the World's Fair judge, who pronounced them "magnificent samples of skilled workmanship and artistic elaboration." Both of these special styles were pedal-bass organs, and one of them, the "Columbian," had three manuals and was capable of all the noble musical effects of a powerful pipe organ. There were three of the pedal bass organs in the Story & Clark exhibit, of one, two and three manuals, respectively. Scores of prominent organists and experts from all parts of the world tested these instruments and a composite of their opinions would be in the single expression, *Perfection*.

Another style of Story & Clark organ, which attracted general admiration at the World's Fair, was the "Trunk" organ, designed for traveling purposes. Placed beside the comparatively giant "Columbian," the "Trunk" organ seemed so diminutive as to be impossible of anything like an adequate tone-capacity. But upon trying it, this idea was seen to be erroneous, for the little trunk organ sends forth a volume of tone adequate to almost any occasion. Scores of traveling



STORY & CLARK BOOTH, WORLD'S COLUMBIAN EXPOSITION.

companies, convention leaders and gospel singers might have been often seen admiring the little trunk organ, and doubtless many have since availed themselves of its advantages, so desirable in their special fields of musical work. To scientific visitors and practical organ experts, there was nothing in the entire Exposition grounds more interesting than the novel principles of construction employed in the Story & Clark organs. And right here was illustrated one of the first purposes of the great Exposition itself—that of showing the advance made in the arts and sciences at the close of the century. Some of the patented features of the Story & Clark organs present very radical departures from the conventional or old time methods. Of these improvements, the one most at variance with and in advance of others, is the "blast" principle. It is indeed an evolution in organ building, and its practical results are to add greatly to the volume of tone as well as to enhance its brilliancy, and to insure the almost electric rapidity of response to key-pressure. In this "blast" principle old ideas are eliminated. It is adapted to any size or style of instrument, and by its application the smallest organs are made to give forth a tone of power and scope almost equal to the largest. As is generally known, the ordinary reed organ is operated on the suction principle, the pressure of the key releasing the valve and permitting the air to escape from the wind chamber into the reed cells, causing the reed to vibrate. The "blast" principle is precisely the opposite and does away with the pitman rods, bellows roller, pedal webbing and other parts which, as most organ owners know, are sources of no little annoyance in many instruments. As applied to the smallest styles of organs, for travelers and wherever compactness and weight are factors for consideration, the "blast" principle seems absolutely indispensable.

It will be interesting here to refer again to the award granted by the World's Fair judges to the Story & Clark organs. The most casual consideration of the award must impress the reader that its



Special Columbian Story & Clark Organ.

wording is peculiarly forcible. There is in its every phrase an effort, which one can almost feel, to speak in the superlative degree of the entire exhibit. Therefore the most careless reader, upon glancing at the award, is impressed with the thought that here must be perfection, and thus the highest degree of merit is associated in the mind with the firm name of Story & Clark. But to the investigator—to the reader who has cause to feel more than a passing interest in the relative triumphs of the exhibitors in Section "I," the wording of the award has even a deeper significance. To such a reader the diploma grows in importance as it is realized that the individual judge who signed it is himself one of the most expert of American organ makers. In a word, no diploma could contain stronger praise than that accorded by these expert judges to the Story & Clark organs—in fact their Columbian organ brought forth the highest eulogism that could be bestowed upon such an instrument.

But convincing and conclusive as is the World's Fair award granted to Story & Clark, it caused no surprise among those who are conversant with the development of the American reed organ, for the Story & Clark organs have for years held a place in the musical world which no commendation, however great, could enhance. They have received the unqualified praise of press and public in every quarter of the globe and the enterprise of these makers extends over two continents. At the time of the publicity of the judges' reports, following the close of the Exposition, the award given to the Story & Clark Co. was generally referred to in the music trade papers. From these are the following extracts:

The Musical Courier, New York, of Oct. 18, 1893.

The Story & Clark Organ Company, who are pre-eminently the most progressive reed organ building firm in the world, have been given the greatest diploma on reed organs written by any judge of musical instruments at the World's Columbian Exposition. The diploma is a remarkable one, having a distinctive quality that differentiates it from other diplomas granted by the same judges. * * *

This diploma contains the highest eulogism of reed organs. All of the reed organ diplomas are in our possession, and a careful analysis of them, distinctively and comparatively, clearly shows that the intention of the judge was to make this the highest in each and every respect. The intention of the judge has found fruit in the diploma. It is the highest, as a careful reading will show. * * *

It is an official indorsement of our words, and to the Story & Clark Organ Company has unquestionably been granted the greatest diploma on organs given at the greatest exposition the world has ever seen.

The Musical Times, of Chicago, October 26, '93, said:

The award is absolutely the highest given any reed organ manufacturer at the Exposition.

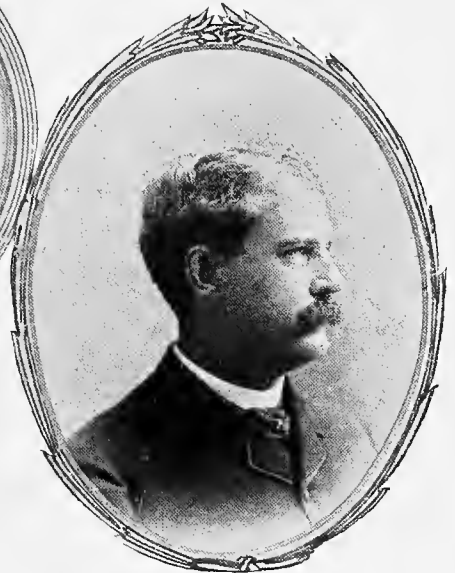
The Presto, Oct. 19th, same year, said:

While there is officially no "highest award," the texts of the diplomas furnish opportunity for comparison and some are better than others. There is none given that is equal the one given the Story & Clark organ.

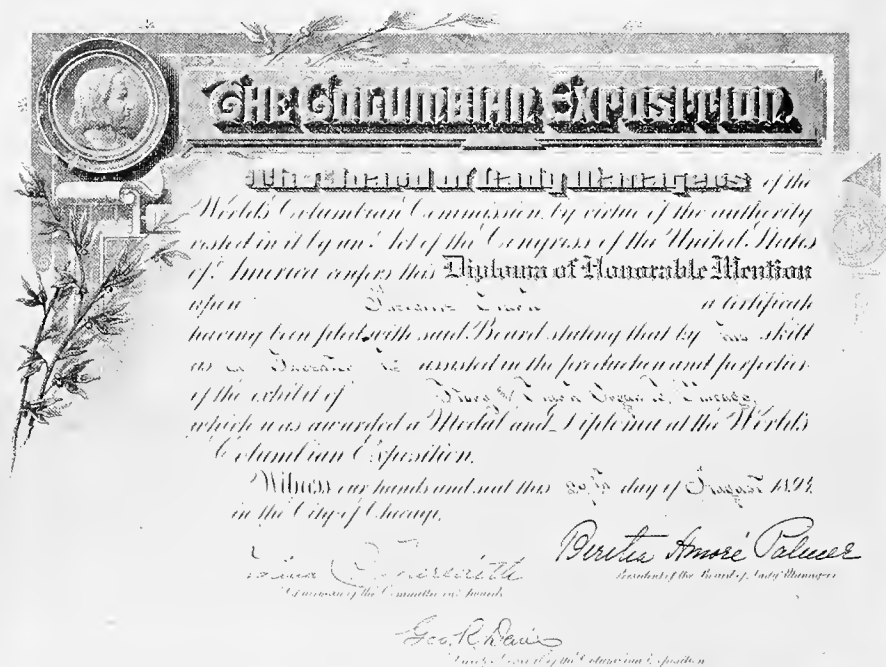
Never looking backward, but pressing ever upward, the career of Story & Clark has been one of remarkable achievement. In succession they date back to the establishment of the firm of Story & Camp, that came into existence in Chicago in 1867; and in 1888 they organized into a joint stock company.



E. H. STORY.



MELVILLE CLARK.



DIPLOMA TO MELVILLE CLARK.



DIPLOMA TO E. H. STORY.

FAC-SIMILES OF SPECIAL DIPLOMAS TO STORY & CLARK.
(Each reduced to about one-fourth original size.)

It has been, and still is, guided in its progressive course by the president and vice-president, Mr. Edward H. Story and Mr. Melville Clark, respectively. Under the administration of these two gentlemen, each singularly fitted in a distinct way for the varied responsibilities, the business has advanced rapidly until the products have become famous in every part of the world. Mr. Story is the financial manager of the vast business, and to his unerring judgment and foresight is unquestionably due the wonderful stability of the house and the perfection of system which characterizes its far-reaching and complex relations, which embrace separate branches and industries in three nations, and agencies in every important commercial center throughout the world. Mr. Story is not only an adroit financier, but a man of liberal education, broad views and engaging personality. He is probably the youngest man in the musical industries to have attained to the presidency of so large a manufacturing concern, being at the time of the Columbian Exposition but twenty-six years of age. He is tireless in his efforts to extend the fame and the material growth of his house, and to his indefatigable industry is added that other element so requisite to success in great undertakings at the present day—enthusiasm.

Mr. Melville Clark, vice-president of the company, is precisely the man to work hand in hand with his friend and partner, Mr. Story. Mr. Clark is acknowledged to be one of the most expert reed organ builders in the world. It is his inventive genius, also, that has given to the Story & Clark organs the pre-eminence they enjoy as the embodiment of the most improved methods in this branch of the arts and sciences. It is stated that Mr. Melville Clark has taken out more patents relating to reed organ construction than any other manufacturer in the world. He has also had the honor of receiving the Paris diploma of Honor for his inventions. A reference to the World's Fair award will show that special mention is made of the "electric device," consisting of a one-eighth horse-power motor and without rotary blast or exhaust fan, being so connected as to reduce the friction to a minimum. This invention is also one of Mr. Clark's, and it was the subject of much study and experiment before it was put to practical use. The result has more than satisfied the inventor's expectations and now it is recognized the world over as one of the important advances in modern reed organ making. There is no doubt that to Mr. Clark's skill and his wide researches, much of the present high standing of the Story & Clark organs is due. And, consequently, the result of the World's Fair contest is, in a sense, a personal triumph for him.

Messrs. Story & Clark were also personally honored with diplomas for their contributions to the structural advancement of musical instruments. These are the diplomas granted by the Board of Lady Managers to inventors and others whose skill has contributed to the success of certain exhibits to which medals have been awarded. Reproductions of these diplomas appear herewith.

Referring again to the resistless energy of the house of Story & Clark, it is interesting to know that it was the first great organ concern to be known as an international institution, operating factories in both the old and new worlds. In January, 1892, the Story & Clark company resolved to start a London factory. But before that time their foreign representative, Mr. C. H. Wagener, had circled the globe many times, making the Story & Clark instruments known in all lands, so that when it was decided to establish an English factory, Mr. Wagener was chosen as the man most suitable to manage it. Suitable premises were secured in Tabernacle street, Finsbury, and under Mr. Clark's direction, were soon in full swing. The business of the London factory steadily increased, when, after a year and a half of hard work had been crowned with success, there came a fire which utterly wiped their premises in that city out of existence. But helpless as is man beside the devouring element, he can create that which mocks at flames—an imperishable name. Before the smoke had cleared away from the demolished factory, Mr. Clark, who was in London at the time, had cabled for a full supply of organs from the Chicago factory. Within a few days he had secured temporary quarters and within five weeks had enough stock on hand to supply demands. And the indomitable energy and enthusiasm of Story & Clark again became manifested, for a new factory, larger and better than the old one was erected.

Still not content even with the successful operation of two factories, one in London and one in

Chicago, in the spring of '93 the Story & Clark Company established a piano factory at Berlin. This factory, also, is taxed to its utmost capacity, and its output is regarded highly by the most critical pianists of that most musical of all nations, Germany. International the Story & Clark Company certainly is. Chicago, London, and Berlin are now bases of their productive operations, and their field is the whole world. Nor does the remarkable record of the house end here. The progress of the Story & Clark Company since the close of the Columbian Exposition has been such as is consistent with its history. And the latest phase in its development is one that seems to bring the climax—the highest attainment in the ambition of its management. In March, 1895, the announcement was made of the addition of still another factory to the already long list of the Story & Clark enterprises. The company had concluded to embark also in the manufacture of American pianos. Their success abroad had taught them that pianos, no less than organs, bearing the impress of their skill and the distinction of their firm-name, were in ready demand. And so an extensive factory was secured, close to the Chicago organ factory, and equipped with all modern appliances for the production of such pianos as must add lustre to a name already honored by music lovers the world over. The success of the Story & Clark piano is a foregone conclusion. The same oversight, the same high aim, and the same system of promotion, will be applied, that has pushed the Story & Clark organs to the front and kept them there.

It is but natural that the houses handling or representing the Story & Clark goods should be of the best. In America and in Europe their instruments are represented by merchants known and respected in their respective communities. As showing the extensive foreign connections of the Story & Clark company, it is interesting to know that the World's Fair award has been translated into many languages, and has appeared in the cards of Story & Clark agents in the newspapers of every great nation under the sun. With such a past, as the history of the house of Story & Clark discloses, there is no telling to what dimensions its future may develop. But with all their energy and enterprise both Mr. Story and Mr. Clark are very careful and weigh their chances well before entering a new field. Consequently their progress is sure and they fully understand beforehand what opportunities they have for extending their business and adding to their fame. And here is one secret of their success.



THE ENGLISH GOVERNMENT BUILDING.

HALLET & DAVIS PIANO COMPANY.



UCH delay was experienced in the preparation of the displays in Section I, as well as in all the other departments of the aggregation of industrial arts in the Manufactures Building of the Columbian Exposition. This delay, which was in many cases unjustly attributed to procrastination, called forth wide-spread criticism and much adverse public comment. But when the magnitude of the undertaking is considered, and the beauty of the various exhibits is fully appreciated, the wonder is, after all, not that there were delinquencies, but that any of the exhibitors responded fully to the almost superhuman demand made upon them in the limited time at their disposal. Among the few who were thus equal to every emergency was the Hallet & Davis Piano Co., of Boston, whose booth was one of remarkable beauty both in design and construction. The Hallet & Davis Company won the distinction of being first among all the exhibitors in Section I to present an "open house" to all comers, and was, in fact, one of but very few whose booths were ready to receive visitors on installation day, May 1st, 1893. Of course this distinction was not won without great effort; nor was it without an adequate return in the way of such credit as the public is ever ready to accord preeminent achievement of any kind. Consequently the booth of the Hallet & Davis Company was the center of attraction for thousands of visitors even before the other exhibits had so far neared completion as to attract observation at all. The display of pianos in this beautiful booth was such as the record of the Hallet & Davis pianos gave reason to expect. And the influence the instruments themselves and their characteristic excellence exerted upon the World's Fair judges is seen in their award, which is as follows:

EXHIBITOR,

Group 158.

Class 930.

HALLET & DAVIS PIANO CO., Boston, Mass.

Exhibit=Pianos.

This exhibit deserves an award:

For specific advancement in the art, principally for originality of an Agraffe of great merit, which relieves the pressure from the bridge and produces unusual evenness and permanence of tone, which is clear, strong and musical.

For an unexcelled duration and singing quality of tone.

For a scale, smooth, even and free from breaks.

For a most satisfactory action, responding with great promptness to the demand.

For a touch, easy, elastic and repeating promptly.

For materials and workmanship, all of which are of the best. The cases are tastefully and well finished.

Approved: K. BUENZ,

(Signed)

Geo. Kent

President Departmental Committee.

Approved: JOHN BOYD THACHER,

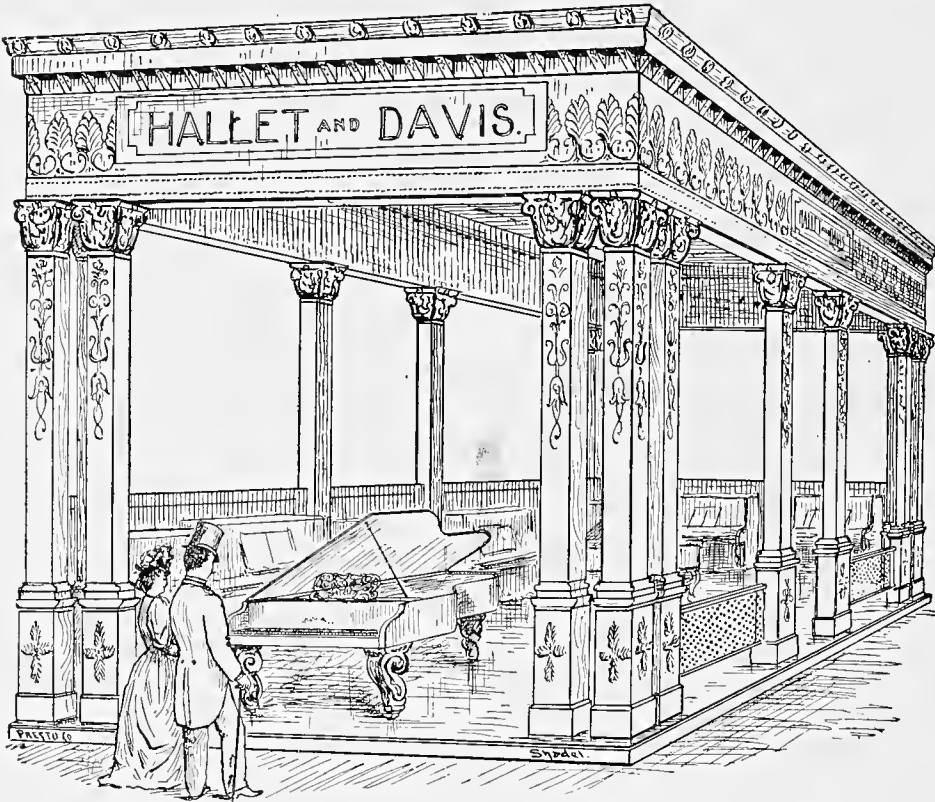
Individual Judge.

Chairman Executive Committee on Awards.

This award is a particularly good one, as it deals not only with points of general excellence, but with specific merit as shown in novel and valuable features of construction. This is seen in the first paragraph of the award, where the agraffe is mentioned with the warmest approval. This, and other features vital to pianos of the highest class, are enumerated with all the care and particularity of a practical piano

expert such as the judge in this case is acknowledged to be. Mr. George Steck, the individual judge to whose lot fell the work of critically inspecting the Hallet & Davis pianos, is one of the oldest and most experienced piano makers in the history of this line of art-industry. To him is due no small share of the credit which springs from the American piano in its present state of perfection. And this fact—the high standing, together with the exalted ideals of the judge—sheds additional luster upon the pianos which were considered sufficiently good to call forth his unqualified praise. And certainly it would not be easy to find words with which to add to the force of Mr. Steck's approval. The award is perfect, and it is the more satisfactory because it voices the public opinion which had already been formed by a long career of progressive enterprise sustained by real artistic merit.

The Hallet & Davis booth at the Columbian Exposition was one of the largest as well as most



THE HALLET & DAVIS PIANO CO'S BOOTH, WORLD'S COLUMBIAN EXPOSITION.

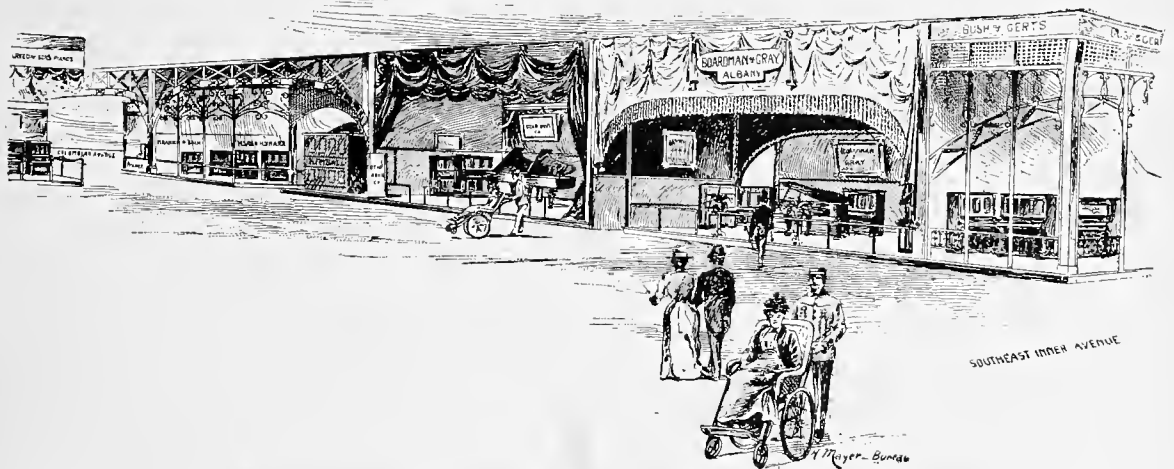
conspicuous in Section I. It was only the second display east of Columbian Avenue, and fronted upon the Main South aisle. Entering the Liberal Arts Building by the Main South door, the visitor came almost directly upon the booth of the Hallet & Davis Company. And while this location was very conspicuous it had also great disadvantages in the constant drafts and clouds of dust which swept through the ceaselessly swinging doors. But even this disadvantage did not serve in the least to militate against the chances of the pianos in competition, as their award plainly shows.

There were two grand and seven upright Hallet & Davis pianos in the booth in Section I. The grands and five of the uprights were from the company's regular stock; two of the uprights were special cases, of colonial design, one being made of mahogany and the other of satinwood. It is needless to speak of the regular styles; they are known and noted for chaste design and perfection of finish, the world over. The two special cases were, as was to have been expected, of surpassing loveliness. They presented a modification of the quaint fashions of a century past—rich, musical and elegant, but lacking in

the over-elaboration which too often detracts from the nobleness of modern art furniture designed for exhibition purposes. The contrast, too, between the warm, rich color of the mahogany and the soft shades of the satinwood was very effective and called forth the greatest admiration from visitors. Altogether the part of the Hallet & Davis Company at the Exposition may fairly rank with the best in every respect.

The great Boston house of Hallett & Davis Co. is among the oldest of the American piano manufactures. It was first established in 1839 by Mr. Geo. H. Davis, and was continued by him until his death forty years later. The first Hallett & Davis grand pianos were built about 1847, and in 1853 they were awarded the gold medal at the New York Mechanics' Institute exhibit. A very distinguished company of judges were on the committee awarding this prize; among them being Henry C. Watson and Wm. Vincent Wallace, the Irish composer, who was at that time a resident of New York City. They also received an award in the same year from the Massachusetts Charitable Mechanics' Association, diploma and silver medal being awarded to Hallett & Davis Co. "*for best grand piano forte,*" and the award is signed by Jonas Chickering, President; F. W. Lincoln, Jr., Vice-President, and Fred H. Springer, Secretary. This diploma is hung in their warerooms and they feel very proud of it, as it has the original Mr. Jonas Chickering's signature.

In 1864 the Hallett & Davis factory was destroyed by fire, proving a total loss. But Mr. Davis lost no time in rebuilding. He secured an entire city block on Harrison Avenue, running from Brookline to Canton streets, and there erected the building that still stands as a monument to his untiring energy. After his decease, in 1879, a corporation was formed under the name of the Hallett & Davis Co. The entire plant was purchased from the estate of Mr. Davis. The following officers were elected: Mr. Geo. Cook, president; E. N. Kimball, vice-president; W. D. Cook, treasurer; Edw. W. Davis, general superintendent. The business of the house has prospered, and they are to-day in the fore rank of piano manufacturers; their pianos have taken first premiums in all parts of the country, while musicians universally speak in the highest terms of their many excellencies.

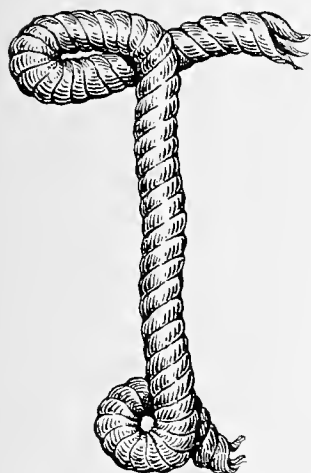


View in Section "I," looking West from Southeast Inner Avenue.



Yours truly
A. D. Cable

THE CHICAGO COTTAGE ORGAN CO.



HERE is an old Latin motto, *Palmam qui meruit ferat*, which translated reads: "Let him who has won it bear the palm," that adequately applies to H. D. Cable, president of the Chicago Cottage Organ Co., and it would be difficult to find a more appropriate and befitting inscription for an article having reference to this mammoth institution and dealing with this modern Napoleon of finance, business enterprise and industry. Mathematicians have told us that it is impossible to conceive the absolute magnitude of a round million, and following the same line of thought it is almost equally impossible to realize the immense strides and the tremendous growth of the Chicago Cottage Organ Co. during the last few years. In reviewing the achievements of a corporation possessing the magnitude of the Chicago Cottage Organ Co., and in furnishing statistics and details, also bearing in mind the strong personality of the officers of the company, the actual facts are so bewildering, the material is so plentiful, the achievements are so numerous; that it is almost as difficult to know what not to say as it is to

actually write on the subject matter in hand; however, a few particulars of the president of the corporation should be quite in place and afterwards furnishing some interesting details concerning the working of the establishment, also dealing with the product of this vast concern. Herman D. Cable, the president of the Chicago Cottage Organ Co., first saw the light of day on June 1, 1849, being born in Walton, Delaware county, New York. His initial business experience was obtained in the large book publishing house of A. S. Barnes & Co., of New York City. In 1870 he became connected with their branch house in Chicago, where he remained ten years. With intuitive sagacity he resigned in 1880 and organized the Chicago Cottage Organ Co. Think of it! But fifteen years ago! The commencement was small, but to-day the concern is capitalized for \$1,000,000. Mr. Cable at first assumed the position of treasurer, but did not remain in that office long, for he was soon elected president, which post he has since occupied, and with unerring hand and superb judgment he has guided the company on to its unparalleled success. Passing on to more general details: the Chicago Cottage Organ Co. possess the most extensive reed organ factory in the world. The plant of this department occupies a whole block at the corner of 22nd and Paulina Sts. and embraces three immense buildings, besides dry kilns, small buildings, lumber yards, etc. The factory has several acres of floorage and gives employment to more than 400 men, who turn out more than 18,000 organs per year, or at the rate of one organ every ten minutes. To dispose of these instruments requires a staff of some twenty salesman and twice that number of office employes, in addition to the regular officers of the Company. Already more than 150,000 organs have been sold and the demand is increasing each year. This record surpasses all others in the line of manufacturing reed organs. No expense is spared to make them the best in the world. To produce this enormous output requires more than 100 different kinds of machinery, many of which are of special design and construction. The instruments have proved themselves to be as near perfection as human skill, ingenuity and money can make them. The great satisfaction they have given to purchasers and the unqualified endorsements they have received from eminent musicians determine their status beyond question. While building up this enormous business in the manufacture of organs, the company interested itself in the wholesale and retail piano trade which soon assumed immense proportions.

Like the immortal Caesar "seeking for other worlds to conquer" they set about manufacturing a piano of the *highest* grade, and in January, 1892, the Conover piano, formerly

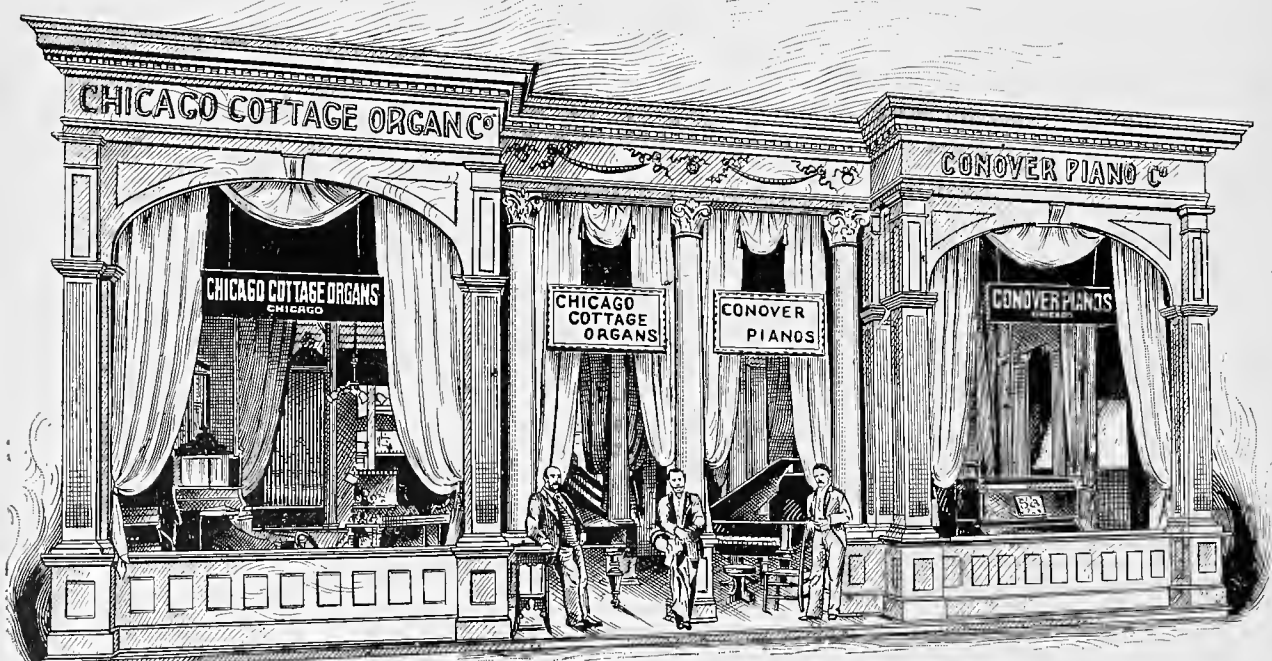


manufactured in New York, was purchased by the Chicago Cottage Organ Co., and removed to a factory at the corner of Lake and Peoria Sts., Chicago. May 1, 1895, the new Conover factory adjoining the organ factories was occupied, where the celebrated Conover pianos are now being manufactured at the rate of 2,000 annually, under the supervision of the gentleman whose name they bear, Mr. J. Frank Conover. Over one hundred men are employed. The manufacturing of musical instruments in the West has, during the last few years, grown with remarkable rapidity. Eastern manufacturers have been accustomed to say that it would be a long time before thoroughly high grade instruments would be made in the west, and for some years their assertions had considerable weight with the public. It is now conceded not only that Chicago is making first class-instruments, but that by reason of the amount of capital invested in their manufacture the high character of the men concerned in it, and the tendency of the business to concentrate here, Chicago bids fair at no distant date to rank as the musical instrument manufacturing centre of the United States. The Conover piano manufactured in New York was a first-class instrument, according to universal concession, and the same piano manufactured in Chicago, is even better, wherever improvement was possible. They are all that experience, skill, money and material can produce, and the result is an instrument perfect in construction, unsurpassed in action, beautiful in appearance, possessing great purity and power of tone and a delicacy and precision of touch fully equal to any instrument obtainable. Special attention is given to the case work of these splendid instruments, and it can truly be said of the Conover, with its exquisite finish, that it is "a thing of beauty and a joy forever." At the warerooms of the company, 219 Wabash Ave., may be seen handsome specimens of the Conover grand piano, encased in the finest English oak and mahogany. These beautiful instruments are now being extensively used for concert and other purposes, they have been highly endorsed by some of the most prominent of living artists and seem destined to achieve still greater distinction. They are superb instruments, of liquid tone, immense volume, delicate action and perfect scale. A more notable illustration of the exercise of American energy, ability, integrity and superior skill has never been known than that exhibited by this enormous piano and organ company, which has achieved an international reputation, and by its able management and steady development has aided in securing to Chicago the supremacy as regards the manufacture of a superior grade of pianos and organs. The great capacity of this company is tested to its fullest extent, supplying an unparalleled trade extending throughout the American continent, in fact, the civilized world. Its skill and energy merit the approbation of everybody, and have been the chief factor in the development of an industry of international importance. The capital of the Chicago Cottage Organ Co. is \$1,000,000, and of the Conover Piano Company \$100,000, but the stock of both companies is owned by the same persons, the two corporations are practically one, and the large and increasing business of each is managed at their commodious and elegant wholesale and retail Wabash avenue warerooms, situated in the very heart of the music center of Chicago.

When one considers that it is little more than a decade since the advent of the managers of this large institution in the music trade as manufacturers, it is possible to contemplate the enormous business that has been evolved during that time. The natural inference to be drawn from the success of this concern is that when the guiding hands start in to accomplish any given end they never cry halt until that object is attained. With great competition from firms who have been established 30, 40 and 50 years, this company can substantiate its claim that it manufactures one-fifth of all the reed organs manufactured in the United States, and it is the only company on earth capable of such a feat. A visit to the offices convinces the observer of the strong *personnel* of the individual members of this corporation, some of the brightest men in the trade are located here, everything moves with clock-work precision and unusual rapidity. The very name "Cable" suggests, and is emblematical of strength, grit and tenacity; as the sub-marine cable connects the two hemispheres so do these men of strength bid fair to become the most powerful music combination of the whole world. A moment's conversation with the President, a meteoric glance from his eye, convinces you that you are not talking to an ordinary man, and the remaining



"CONOVER" GRAND PIANO.



CHICAGO COTTAGE ORGAN CO. AND CONOVER PIANO CO'S. BOOTH IN SECTION "I."

officers of the company, H. M. Cable, vice-president, F. S. Cable, secretary, and G. W. Tewksbury, treasurer, complete a quartet of individuality that it would be very hard indeed to equal.

The awards obtained at the World's Columbian Exposition are as follows:

AWARD FOR THE CHICAGO COTTAGE ORGANS.

EXHIBITOR,

Group 158.

Class 935.

CHICAGO COTTAGE ORGAN CO., Chicago, Ill.

Exhibit==Reed Organs.

This exhibit deserves an award:

For excellent manufacture and simplicity of construction.

For freedom of action and elasticity of touch.

For uniformity and volume of tone.

For a case artistically ornamented and so built as to be proof against climatic influences.

For the method by which the key frame is secured, and for the ease with which access to the interior of the instruments is obtained.

The exhibit is of organs from their regular ware-room stock, and is extremely creditable to the firm.

(Signed)

Approved: K. BUENZ,

President Departmental Committee.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Wm. Schickman

Individual Judge.

AWARD FOR THE CONOVER PIANOS.

EXHIBITOR,

Group 158.

Class 930.

CONOVER PIANO CO., Chicago, Ill.

Exhibit==Pianos.

This exhibit deserves an award.

For tone quality, which is clear and musical. The duration and singing quality are excellent.

For a scale even and free from breaks.

For light, firm and elastic touch.

For good repeating powers.

For material and workmanship of the highest grade.

For cases artistic in design and finish.

Approved: K. BUENZ,

(Signed)

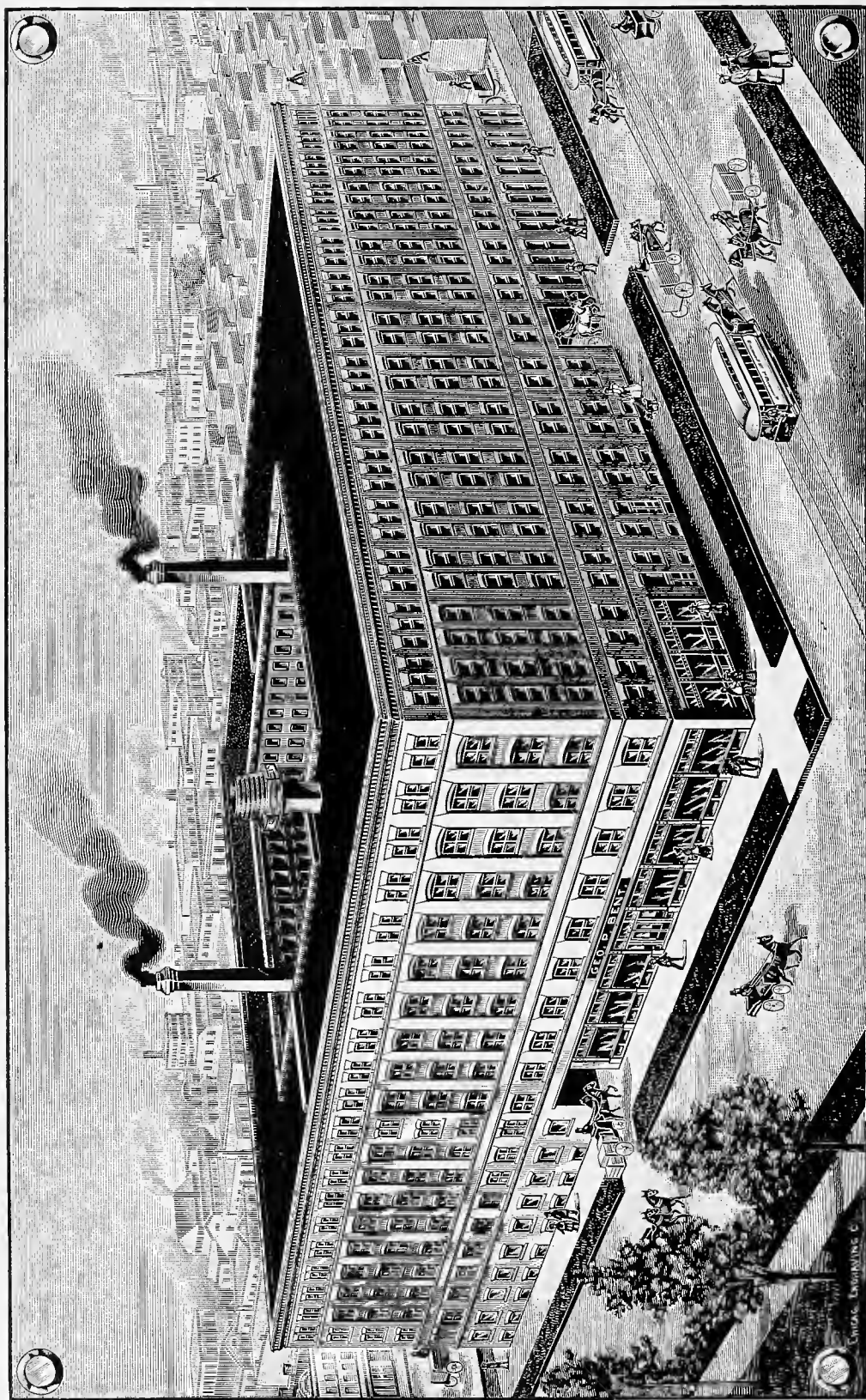
President Department Committee.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Ralph A. Clark

Individual Judge.



THE NEW BENT BLOCK.—ERECTED AND OCCUPIED, 1895.

Entire Building Used in the Manufacture of the Crown Pianos and Organs.

CROWN PIANOS AND ORGANS.



made a great record at the Columbian Exposition. It is no disparagement to any other triumphs of the Fair to say that of all the instruments there displayed none was so largely "in evidence" as the "Crown." The energy with which the merits of these instruments were brought to the notice of the millions of visitors was one of the notable features in connection with the musical interests of the Fair. No other piano found place in so many of the official headquarters, and no other drew forth so many letters of praise from the representatives and commissioners of foreign and state buildings. And the official awards themselves are worded in a strong and unequivocal manner which leaves nothing to be desired by the most exacting or critical. The award for "Crown" pianos is as follows:

EXHIBITOR,

Group 159.

Class 930.

GEORGE P. BENT, Chicago, Ill.***Exhibit--Upright Pianos.*****This exhibit deserves an award:****For very good singing tone quality, full and well sustained.****For evenly balanced scale.****For easy and elastic touch.****For superior action, well regulated, and with excellent repeating quality.****For best material and workmanship employed.****The "American Manual" deserves special mention.**

Approved: K. BUENZ,

(Signed)

President Departmental Committee.

Approved: JOHN BOYD THACHER,

Hugh A. Clarke

Chairman Executive Committee on Awards.

Individual Judge.

An analysis of this award discloses only terms of strong commendation. The crucial points in a good piano, from the artist's standpoint, are tone and touch. Following these come the items of durability and beauty of external appearance. It will be noticed that in the "Crown" piano award special stress is placed upon the four points referred to. The tone quality is described as "full and well sustained"—nothing could be added by which to suggest greater excellence, especially when the following point of "evenly balanced scale" is considered. The touch is pronounced "easy and elastic," with "superior action" and "excellent repeating qualities." A volume could say no more for the artistic qualifications—the refined musical attributes of a piano designed for a place among the world's high-class pianos. The remaining essential item of durability is fully covered by this verdict, which plainly declares that the "best materials and workmanship" are employed in the "Crown" pianos. Surely such an indorsement as this from a jury composed of some of the world's foremost piano experts should serve not only to sustain the high place already attained by the instruments thus distinguished, but to still further exalt them in the estimation of the musical public.

Nor was the unequivocal praise of the jury on musical instruments the only recognition of the merits of the "Crown" pianos at the Columbian Exposition. When the official commissioners from the various states, territories and countries of the world came to the choice of instruments for the parlors of their buildings no fewer than fifty-one "Crown" pianos and twenty "Crown" organs were selected for the places of honor. This splendid array of instruments contributed to the entertainment of visitors to thirty-two of the state and foreign buildings on the Fair grounds. It requires no flight of the imagina-

tion to, in a measure, realize that its place in the parlors and reception rooms of so many prominent buildings gave to the "Crown" piano a conspicuity whose value in after years must surely be incalculable. For the local pride of thousands—even hundreds of thousands, of intelligent people was centered in the buildings specially prepared for their comfort at the Fair. And it is safe to say that in the aggregate more people played upon the "Crown" instruments during the six months of the World's Columbian Exposition than have ever before sat down to the instruments of any maker during the same period of time. And what must be the result of so widespread a test, so unusual a trial of the "Crown" piano? It cannot be otherwise than that the players carried away with them to their most distant homes a lasting impression of the sweet tone, the pleasing touch and the beautiful external appearance of the "Crown" pianos. As a matter of history, it is interesting to add a list of the state and foreign buildings in which these instruments were found. They were, including the number of instruments in each, as follows: Arkansas state building, 1 piano; Territorial building (Arizona, New Mexico and Oklahoma), 1 piano, 2 organs; Brazil's building, 1 piano, 1 organ; California, 1 piano; Delaware, 1 piano; Florida, 1 piano, 1 organ; Great Britain's building, 1 piano; Guatemala, 1 organ; Idaho, 1 piano; Illinois, 1 piano; Indiana, 1 piano; Iowa, 1 piano and 1 organ; Kansas, 3 pianos; Kentucky, 1 piano; Louisiana, 1 piano, 1 organ; Maine, 1 piano; Minnesota, 1 piano; Missouri, 1 piano; Montana, 1 piano; Nebraska, 1 piano; New South Wales, 1 piano; North Dakota, 2 pianos, 1 organ; Rhode Island, 1 piano; South Dakota, 2 pianos; Sweden's building, 1 piano; Texas, 1 piano, 1 organ; Utah, 1 organ; Virginia, 1 piano; Washington, 1 piano, 1 organ; West Virginia, 3 pianos, 1 organ; Wisconsin, 2 pianos; Woman's building, 1 piano.

In this splendid distribution of "Crown" pianos at the World's Fair were instruments representing every kind of wood and every style of finish known to piano manufacture, including the finest specimens of Circassian walnut, San Domingo mahogany, English oak, rosewood, and the various native American woods. And at the close of the Exposition, after months of "wear and tear," the "Crown" instruments were in as perfect tonal condition as when first placed in the various buildings. What could be said to add to such testimony as this? Pianos that could withstand the daily use to which these were subjected, to say nothing of the other severities of climatic nature, must surely sustain any test of time or circumstance.

The booth of the "Crown" pianos and organs, in the Liberal Arts Building, was one of the most attractive points in Section "I." The inclosure was appropriately decorated without and within. The location of the booth, on the first inner east and west aisle running north and south, was one of the best and most conspicuous. The exhibit of "Crown" pianos and organs within the booth was a notable one. It embraced nine pianos and six organs, all selected from the regular styles manufactured by Mr. Bent, and in which no special effort at display for exhibition purposes had been made. The purpose was



GEORGE P. BENT.

to place before the throngs of visitors specimens of the "Crown" instruments just as they are to be found in the music stores throughout the world, to enable the lovers of music to see and to test the well-known instruments precisely as they are when they leave the factory, and not to present any specially elaborated cases aside from the regular styles. And, indeed, all who saw the "Crown" exhibit and admired the rarely beautiful designs and wonderful luster of the cases, could not have demanded anything more perfect. The styles designated as the "L" and "M" were sufficiently ornate to worthily be termed "special," and the massive beauty of the style "M" won the admiration of every lover of rich furniture. One of the pianos, in ebonized case, was supplied with the "American key-board," an invention of Mr. M. H. McChesney, which created much interest and comment among pianists, and which is favorably mentioned in the award.

The award granted to the "Crown" organs is as follows:

EXHIBITOR,

Group 158.

Class 935.

GEORGE P. BENT, Chicago, Ill.

Exhibit==Reed Organs.

This exhibit deserves an award:

For good and durable construction, with creditable finish.

For a tone that is mellow, rich and full, with good carrying power.

For a touch that is light, free and responsive.

Of special mention is the organ put up in imitation of a piano, having the exact appearance in the case of a three-pedal piano, with full seven and one-third octave key-board; there are no draw-stops, but the entire organ is under full control of the knees and feet.

Music written for the piano can be executed on this instrument with the advantage of full organ combinations and effects.

This is a commendable exhibit.

Approved: K. BUENZ,
President Departmental Committee.

(Signed)



Approved: JOHN BOYD THACHER,
Chairman Executive Committee on Awards.

Individual Judge.

As with the pianos, so also was the "Crown" organ exhibit made up entirely of regular stock styles, both cases and actions. In addition to the six completed organs there was a "skeleton" designed to show the actions and the system of interior construction. Shortly after the close of the Exposition Mr. Geo. P. Bent, with characteristic energy, issued a good sized pamphlet, in which appeared a concise record of his "Crown" pianos and organs at the World's Fair. The unique feature of this pamphlet consisted of thirty-four autograph letters from the state officials and others in charge of the various buildings in which the "Crown" instruments found a place. These letters in every instance contained words of the highest approval and commendation. This record of one of the prominent exhibits in Section "I" formed one of the most interesting and unique contributions to the World's Fair literature.

A few words will be in place here concerning the man whose energy and grit have brought the "Crown" pianos and organs to their present high place in the musical world. Mr. Geo. P. Bent began to be known as a manufacturer of reed organs some twelve or fifteen years ago. He had no capital to speak of, except a seemingly exhaustless fund of enthusiasm, health and honesty of purpose. But he was also an original thinker, and whatever he did bore the stamp of novelty, of coming "first-hand," so to speak; and such men are always sure to command attention. For his trade-mark Mr. Bent chose "a crown surrounded by a sunburst," and the persistency with which that crown has glistened in the rays of light that burst upon the piano and organ trade has been one of the bright features of the business ever since. The fame of the instruments spread rapidly, their intrinsic merits being such as to sustain the

highest promise of their maker. In 1887 Mr. Bent determined to begin the manufacture of pianos, and we may see by his World's Fair triumphs how rapidly he progressed during the six years that preceded the great Exposition. And if the "Crown" had made great strides before the Columbian Exposition, it may be said to have progressed with even greater rapidity since then, and not only has Mr. Bent steadily aimed to raise the standard of his instruments, but by some marked and meritorious innovations to gain for them a distinct recognition and exclusive individuality. This important point he finally achieved in the "Crown Orchestral Attachment and Practice Clavier," the claims of which are set forth in these words:

"It gives you in and with a perfect piano the power to imitate the following instruments: harp, zither, banjo, mandolin, guitar, music box, bag pipe, clavichord, harpsichord and spinet. It also provides a perfect practice clavier, by which the student can get finger practice with the regular and perfect piano touch and without any tone from the instrument, or if desired, with only the very slightest tone. This device saves the piano from wear, and also saves the nerves of others who often suffer while practice is going on."

This novel attachment has met with the approval, not only of music lovers generally, but of many of the foremost pianists. Among the latter are such well-known critics of the piano as S. B. Mills, Frederic H. Pease, Max Maretzek, W. S. B. Mathews, H. A. Clarke, S. N. Penfield and others.

Altogether the record of the "Crown" pianos and organs is a notable one, not only in its relation to the World's Fair, but in the prominent position they occupy in that even greater and constantly growing Exposition of the wide world itself.

World's Columbian Commission

EXECUTIVE COMMITTEE ON AWARDS.

BUREAU
Pacific Building,
622 F St., Washington, D. C.
JOHN BOYD THACHER, Chairman, Albany, N. Y.
W. J. SEWELL, New Jersey. A. T. BRITTON, District Columbia.
A. B. ANDREWS, North Carolina.
B. B. SWALLEY, Cincinnati, Member, Burlington, W.

Washington, D. C., March 6th, 1894.

George P. Bent,

Dear Sir:—I herewith inclose you an official copy of your Award which, in due time, will be inscribed in the Diploma and forwarded to your present address, unless otherwise indicated by you.

Yours,



Chairman Executive Committee on Awards.

UNITED STATES.

Department L—Liberal Arts

1315

Exhibitor— George P. Bent, Address Chicago, Ill.

Group 158. Class 930.

Exhibit— Upright Pianos.

For very good singing tone quality, full and well sustained.

For evenly balanced scale.

For easy and elastic touch.

For superior action, well regulated, and with excellent repeating quality.

For best materials and workmanship employed.

The "American Manual" deserves special mention.

Signed Hugh A. Clarke,

Individual Judge

Approved: K. Buenz,

President Departmental Committee.

Approved:



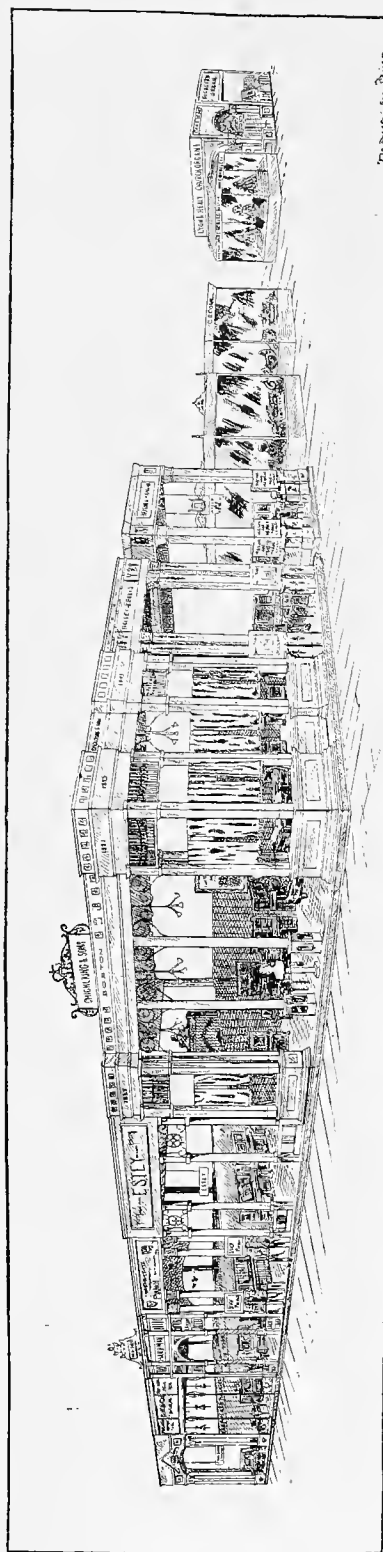
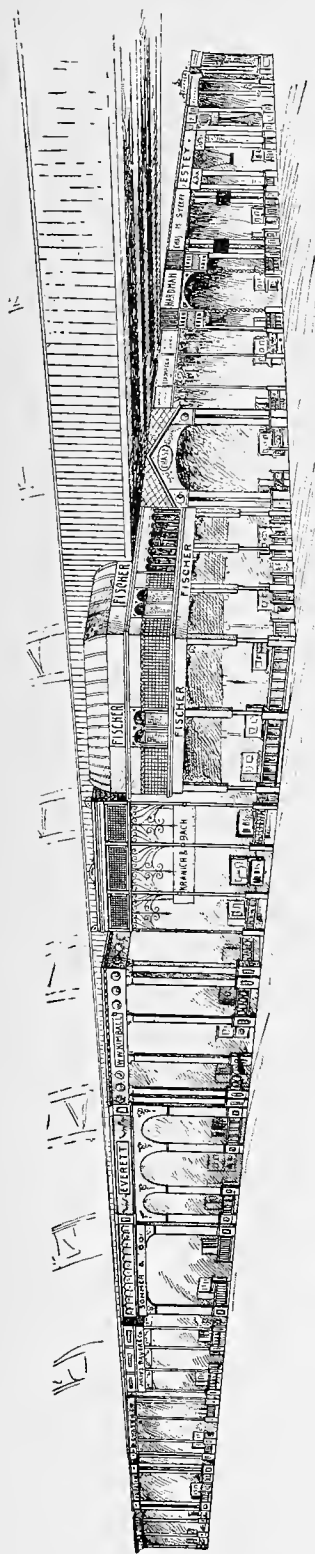
Chairman Executive Committee on Awards.

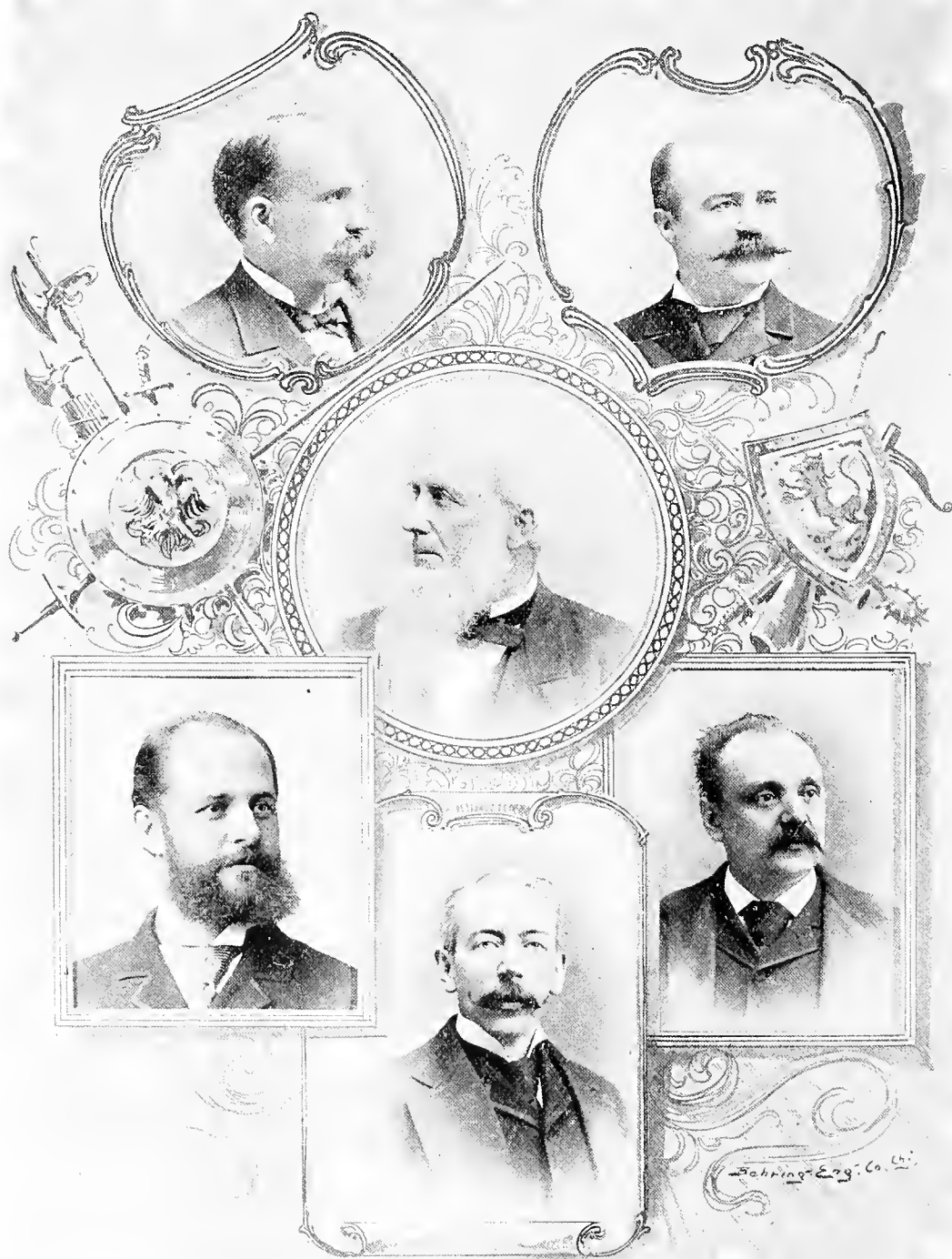
Copyist G. M. F.

Date Feb'y 1, 1894.

Subject to change of grammatical and type-written inaccuracies.

Official Form of Notification sent from the Bureau of Awards at Washington.





THE HON. LEVI K. FULLER.

ROBT. PRODDOW,
(Of the Estey Piano Co., New York.)

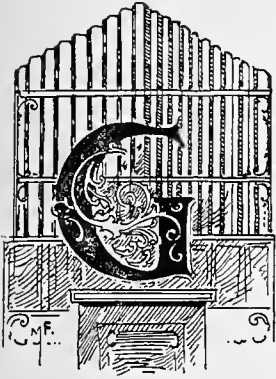
THE LATE JACOB ESTEY,
(Founder of the Estey Organ Co.)

J. B. SIMPSON, (Of the Estey Piano Co.)

GEN. JULIUS J. ESTEY.

STEPHEN BRAMBACH,
(Supt. Estey Piano Co.)

ESTEY PIANOS & ORGANS.



Going north on Columbia Avenue, the second booth from the main south entrance, in Section I, was that of the Estey Piano and Organ Companies. The display of these well known houses was large and very magnificent. On the right, against the dividing wall between the Estey and neighboring booth, was a long line of beautiful upright pianos. Extending still back of these were the various styles of reed organs made by the Estey Company, and in the middle space, towering over all surroundings, was the magnificent and costly organ which created so large a share of comment and praise. This great organ was of almost matchless design and ornamentation, with a great dome surmounted with symbolic figures, and richly engraved and gilded. It had two manuals and pedal bass, and at intervals its tones were

evoked by noted organists who were drawn to it by its imposing appearance and the fame of its makers.

The smaller styles of Estey organs also presented a handsome exhibit, and were greatly admired by the throngs of visitors. The award granted to this old established company reads as follows:

EXHIBITOR,

Group 158.

Class 935.

ESTEY ORGAN CO., Brattleboro, Vt.

Exhibit--Cabinet Organs.

This exhibit deserves an award:

For individuality and superiority of tone quality, evenness of scale, volume, quickness of response and variety of combinations.

For superior workmanship and materials used, originality of design, and high class finish.

This exhibit is one of unusual interest, and in a high degree represents progress in the art of reed organ building.

The cases are specimens of great artistic merit, and the whole exhibit illustrates the great care and skill expended in the construction.

The organs are replete with many improvements, all of which have been invented by the manufacturers, and are protected by U. S. Letters Patent.

Approved, K. BUENZ,

(Signed)

President Departmental Committee.

Approved, JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Individual Judge.

It would seem almost useless reiteration to attempt a description of the Estey organ manufactory at this time. The entire musical world is familiar with its growth and development.

All who have visited the romantically beautiful city of Brattleboro have remarked the splendid factories of the Estey Company. Back on one of the hills, so characteristic of Vermont, the Estey buildings seem almost like a little city in themselves. The row of substantially built factory buildings, exactly alike, and inclosed by neat fences as in any well organized community, overlook the town and present a most conspicuous front as the traveler approaches by the winding road that leads up from the station. There is not anywhere a more substantial manufacturing plant than the Estey Organ Company, at Brattleboro, and nowhere is there a more systematic, well managed one, or one where great liberality

is more wisely mixed with that strict discipline so necessary to the conduct of large industries. To the visitor to the World's Fair, viewing the product of the Estey Organ Company, there seemed, in the substantial and beautiful cases and tone of the instruments displayed, a close relationship to the granite buildings and sturdy system of management at the factories in the far away hills of Vermont.

The personnel of the Estey Organ Company is especially noticeable and deserves particular mention, consisting as it does of men conspicuous not only in mercantile circles but in legislative, political and military life as well.

Ex-Governor Levi K. Fuller, who has but recently laid aside the official robes of the highest office of his State, is known throughout the length and breadth of the land. His public speeches, his earnest patriotism, and his efficient administration of State affairs, have given to him reputation and popularity enjoyed by few prominent men in our time.

His almost lifelong connection with organ manufacture, his constant habit of exhaustive research in scientific lore, his early mechanical training and his genial manner, have gained for the product of the factories the highest encomiums of the musical world, and for himself the highest esteem of a very extensive acquaintance.

Gen. Julius J. Estey, the treasurer of the Estey Organ Company, is also a well known son of the Green Mountain State, and is a son of the founder of the house, the late Jacob Estey. His early training was of the most practical kind and his experience has been so extensive as to render his guidance invaluable in this special line of industry. Personally he is one of the most agreeable of men, and to his great executive ability is due a large share of the eminent success which has attended the growth of the Estey Organ Company. He has been successively honored by the State with many offices and enjoys the confidence of the entire circle of his acquaintance to a very marked degree. His title arises from his position as Brigade Commander of the National Guard of his native State.

We have already referred to the array of Estey pianos which presented their polished fronts to the throngs that passed along Columbian Avenue. These pianos were selected from the regular styles of the Estey Piano Company, and elicited from the expert judges the following award:

EXHIBITOR,

Group 158.

Class 930.

ESTEY PIANO CO., New York.

Exhibit==Pianos.

This exhibit deserves an award:

For tone quality, which is full, sonorous and sustains well.

For a smooth, well balanced scale, and a well regulated action of first class make.

For a touch easy and elastic, of good repeating quality

In construction, the best material is used; the workmanship is superior, and the cases tasteful in design.

Approved: K. BUENZ,

(Signed)

President Departmental Committee.

Approved: JOHN BOYD THACHER,

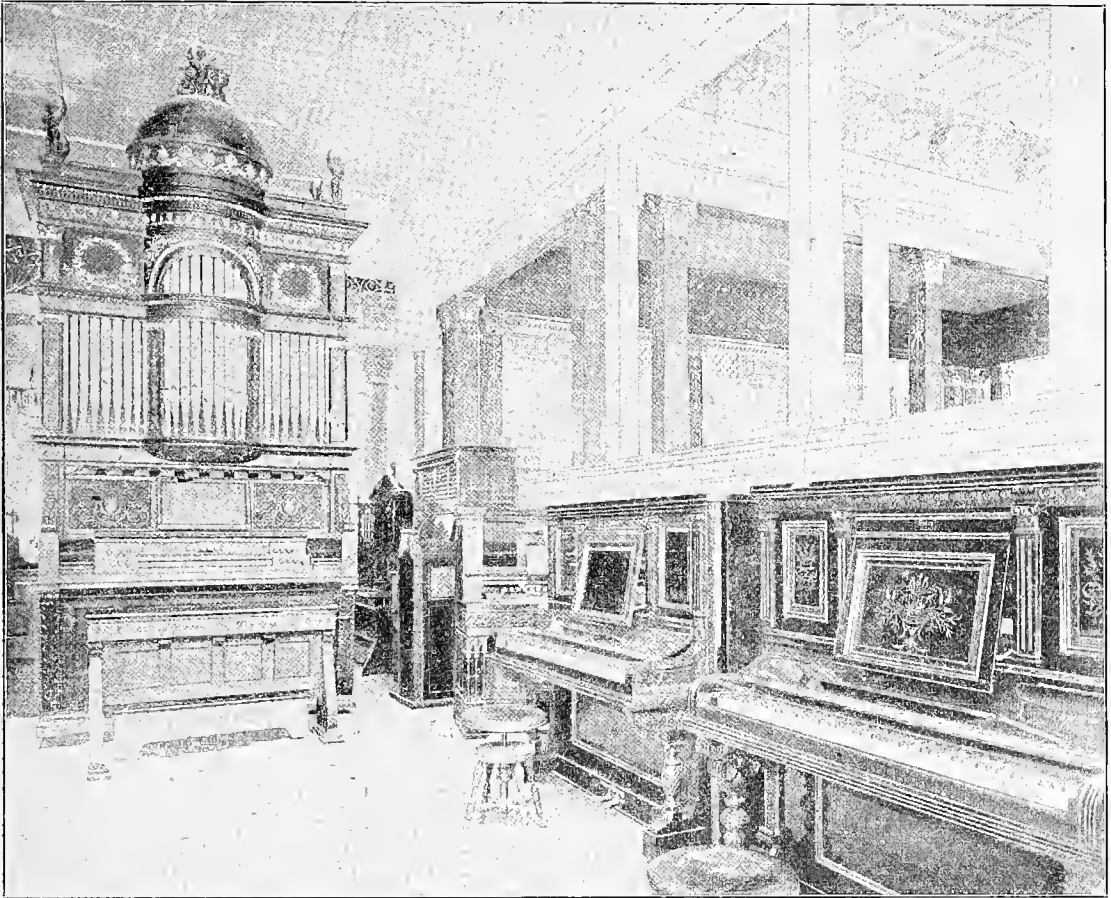
Chairman Executive Committee on Awards.



Individual Judge.

The Estey Piano Company was formed in 1885. But it was not altogether a new company, since two members of the active management of the present house had been partners in and of the Simpson Piano Company, which was succeeded by the house now under consideration. When the Estey Piano Company was formed the name of Estey had already become known over the world as a synonym for musical excellence. Mr. Julius J. Estey had long before received a thorough experience in the commercial and practical spheres of the business. Mr. R. H. Proddow had been a member of the Simpson Piano Company and was well versed in the piano industry. In the Estey piano factory, the mechanical departments

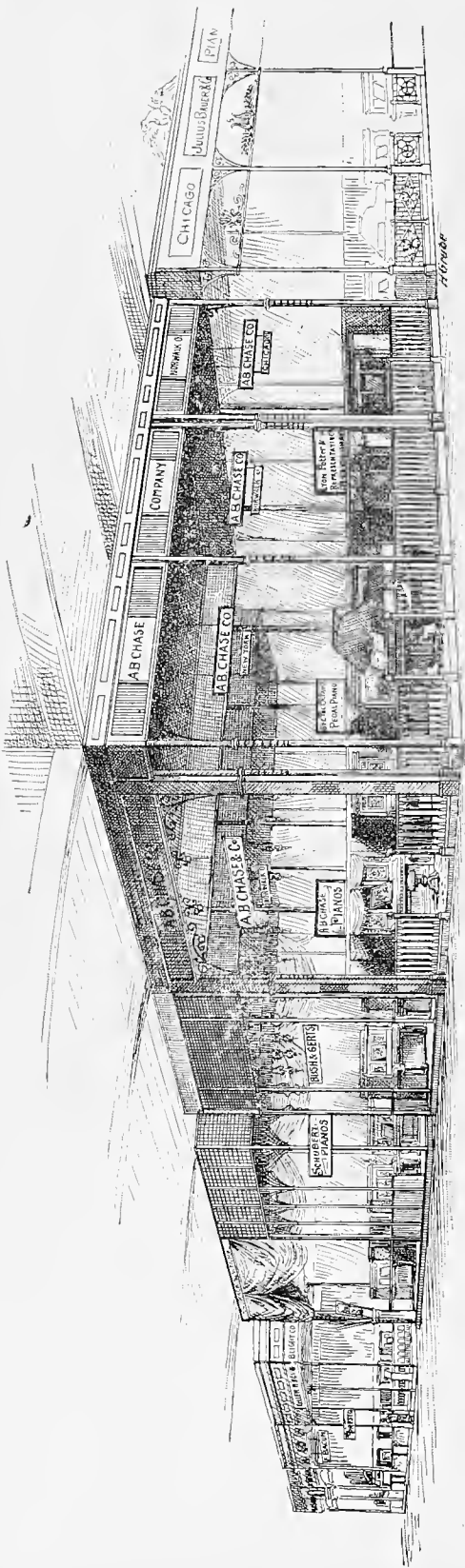
are in charge of Mr. Stephen Brambach, one the most expert piano specialists in the country. Thus equipped the Estey Piano Company commenced operations in 1885. A factory was erected especially for the company, in New York city. In 1890 the factory was doubled in size and, as now completed, it is admitted to be one of the best equipped and most magnificent on the globe. It is located on the Southern boulevard, near Harlem bridge.



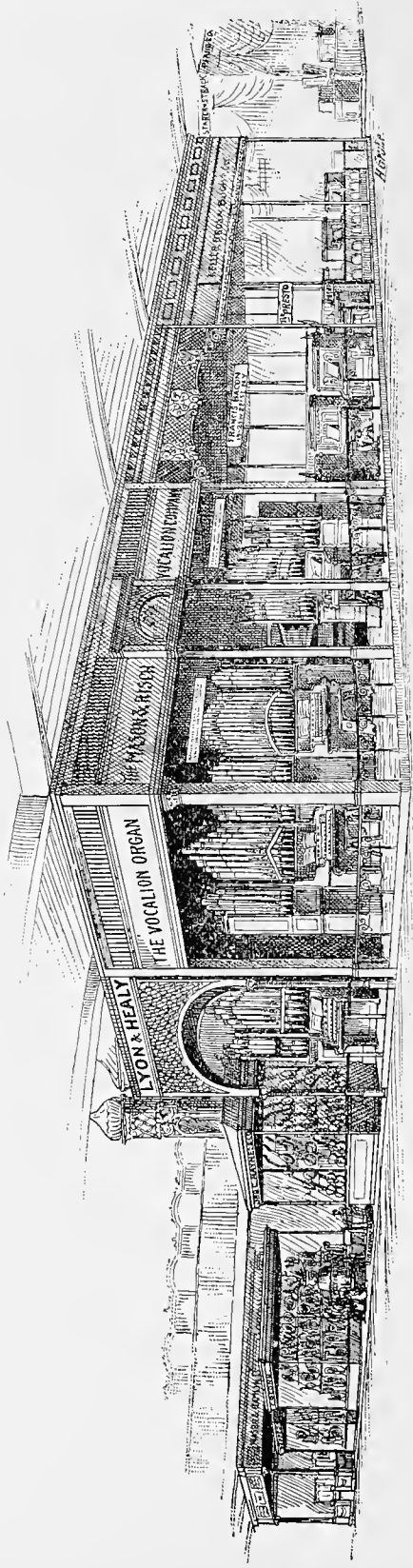
THE ESTEY EXHIBIT.

There are many features of the Estey piano which are peculiar to that instrument. The cases are made upon the "built up" plan, and they are graceful in design and finished in a manner almost beyond the scope of criticism. The engraving of the Estey exhibit, which accompanies this article, will afford a faint idea of the appearance of the pianos themselves. The tone must, of course, be heard to be appreciated. But the reader can find no more certain method of forming a just estimate of the merits of the products of the Estey factories than to consult again the awards of the World's Fair judges. It is these awards—the public avowal of the experts chosen to pass upon the exhibits of the greatest Exposition the nations have yet known—that form the basis of this work. And to these awards we point with a just pride in the achievements of modern piano and organ manufacturers.

MUSICAL INSTRUMENTS AT THE WORLD'S COLUMBIAN EXPOSITION.



View in Section "I," Looking West, and South to the extreme South Aisle.

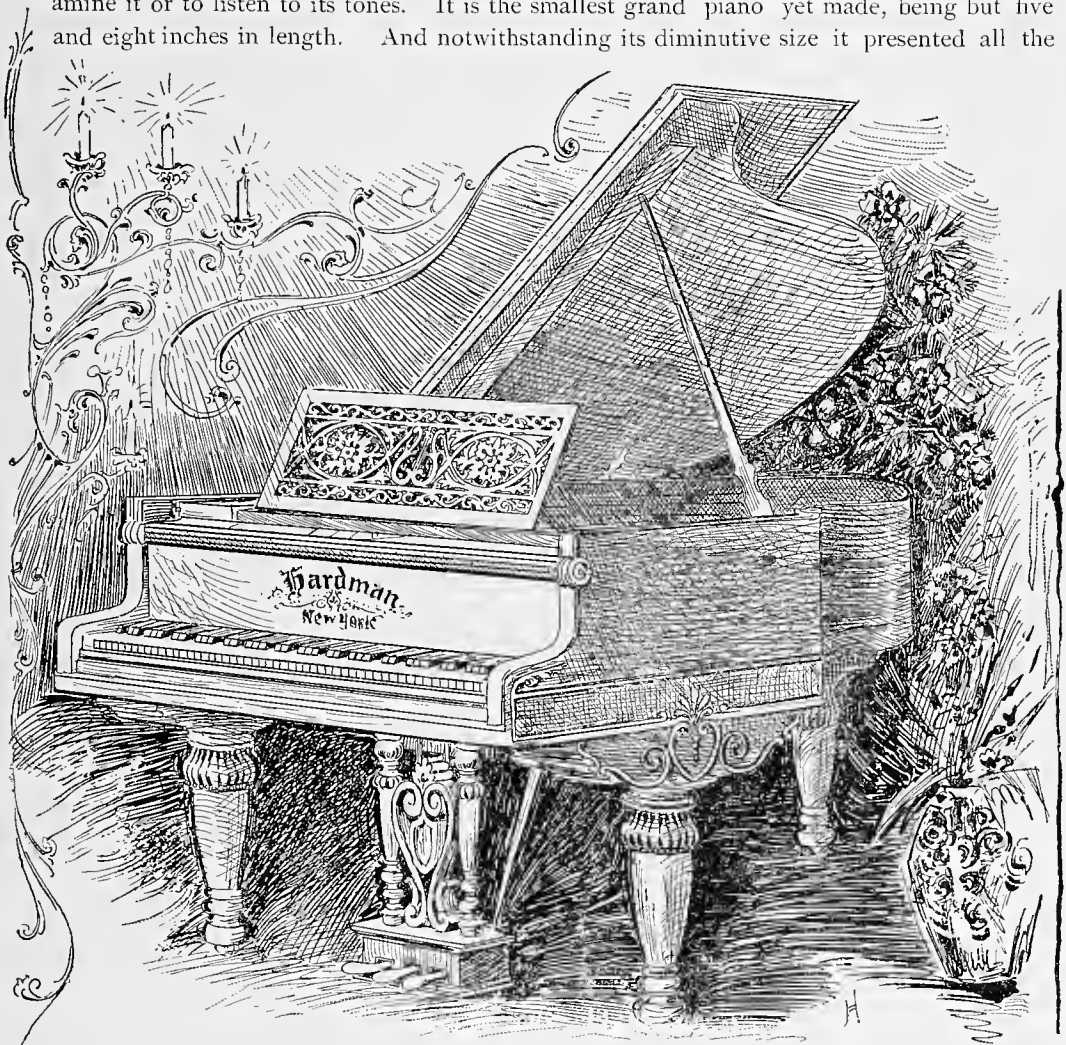


View in Section "I," Looking North and West from extreme South Aisle.



THE HARDMAN, PECK & CO. EXHIBIT.

with gold trimmings. All of the pianos were admired and commented upon, both for their handsome appearance and noble tone, but the special upright naturally came in for the lion's share of attention because of its peculiar richness of case and very unusual points of beauty. But great as were the triumphs of regular styles of uprights, and the special "Empire" style, the greatest victories of all must be credited to the "Baby Grand" piano, which was the crowning success of the Hardman exhibit. This charming instrument seemed to fascinate the throngs of music lovers who stopped to examine it or to listen to its tones. It is the smallest grand piano yet made, being but five feet and eight inches in length. And notwithstanding its diminutive size it presented all the fine



points of resonance, quality, delicacy and touch to be found in many concert grands. It was frequently remarked by those who played upon the Hardman baby grand at the Exposition, that in it were combined the fullness of tone so much desired and the smallness of case so necessary to most householders, and which has made the upright piano universally popular. Certainly the Hardman baby grand contains vital advantages which were recognized by artist and connoisseur alike at the Columbian Exposition. The Hardman up-rights, in their booth in Section I, contained all of the innovations peculiar to their manufacturers. They are constructed upon scientific principles the basis of which is to secure what may be termed a wood tone, as opposed to metal. That is, every effort has been made to eliminate the disagreeable tone-quality commonly characterized as "metallic," and which creeps into many pianos after they have been used to

considerable extent. The result of the Hardman principle, it is claimed, is that the piano "improves with use," like a violin or other stringed instrument played with a bow. Thus it is claimed that instead of permanently deteriorating, the "Hardman," even after long and severe wear, can be restored to all its original beauty of tone with comparatively little trouble or expense.

The Hardman piano has been before the musical public for a very long time. As with other old-established houses, there have been changes, vicissitudes and triumphs, following one another in the record of its career. But within the past ten years the Hardman piano has seen its greatest development. During that time it has reached out, and not content with an American success, has entered the confines of foreign lands. In England it is a popular instrument, having there achieved victories as well as at home.

The present head of the house of Hardman, Peck & Co. is Mr. Leopold Peck, by whose skill and energies the present great interests of the Hardman piano have been so brilliantly evolved. Mr. Peck is everywhere in music circles recognized as a strong factor in the art industries of America, and how well he has attained to his own ideals as a piano manufacturer the award of the judges of musical instruments at the Columbian Exposition tells in no uncertain language.

BUSH & GERTS PIANO CO.

OF the nine pianos in the booth of this enterprising Chicago house one was a concert grand and the others uprights. Of the latter all but two were from the firm's regular stock and gave a good idea of the handsome cases and the general excellence of the Bush & Gerts pianos. The two exceptions had been prepared especially for exposition purposes and were of imposing design and richly elaborate finish. The cases of both were heavily hand-carved and present really marvellous specimens of this branch of art work. The two cases were wholly unlike in general detail but it was difficult to say which was most to be admired. One, of colonial design and an engraving of which appears on the following page, was marvellously delicate in detail, displaying care and skill rarely seen in the most costly sculpture. In many places the carving was so complex as to present a study in mechanical ingenuity and to challenge the admiration of all lovers of the beautiful. This case is most delicate in its effects and most satisfactory in its outlines. But the other contains some of the bolder details, some of which might be separated from the piano itself and still remain perfect bits of virtu. It is exquisitely carved and the entire case is in harmony.

These two Bush & Gerts pianos were among the most elaborate ever seen, at any exposition and they were universally admired, not only for their material beauty, but for their splendid tone and other musical attributes vital to good pianos. The award granted to the Bush & Gerts pianos reads as follows:

EXHIBITOR,

Group 158.

Class 930.

BUSH & GERTS PIANO CO., Chicago, Ill.

Exhibit--Pianos.

This exhibit deserves an award:

For tone quality and general workmanship.

The transposing pedal deserves mention.

Approved: K. BUENZ,

President Departmental Committee.

Approved: JOHN BOYD THACHER,

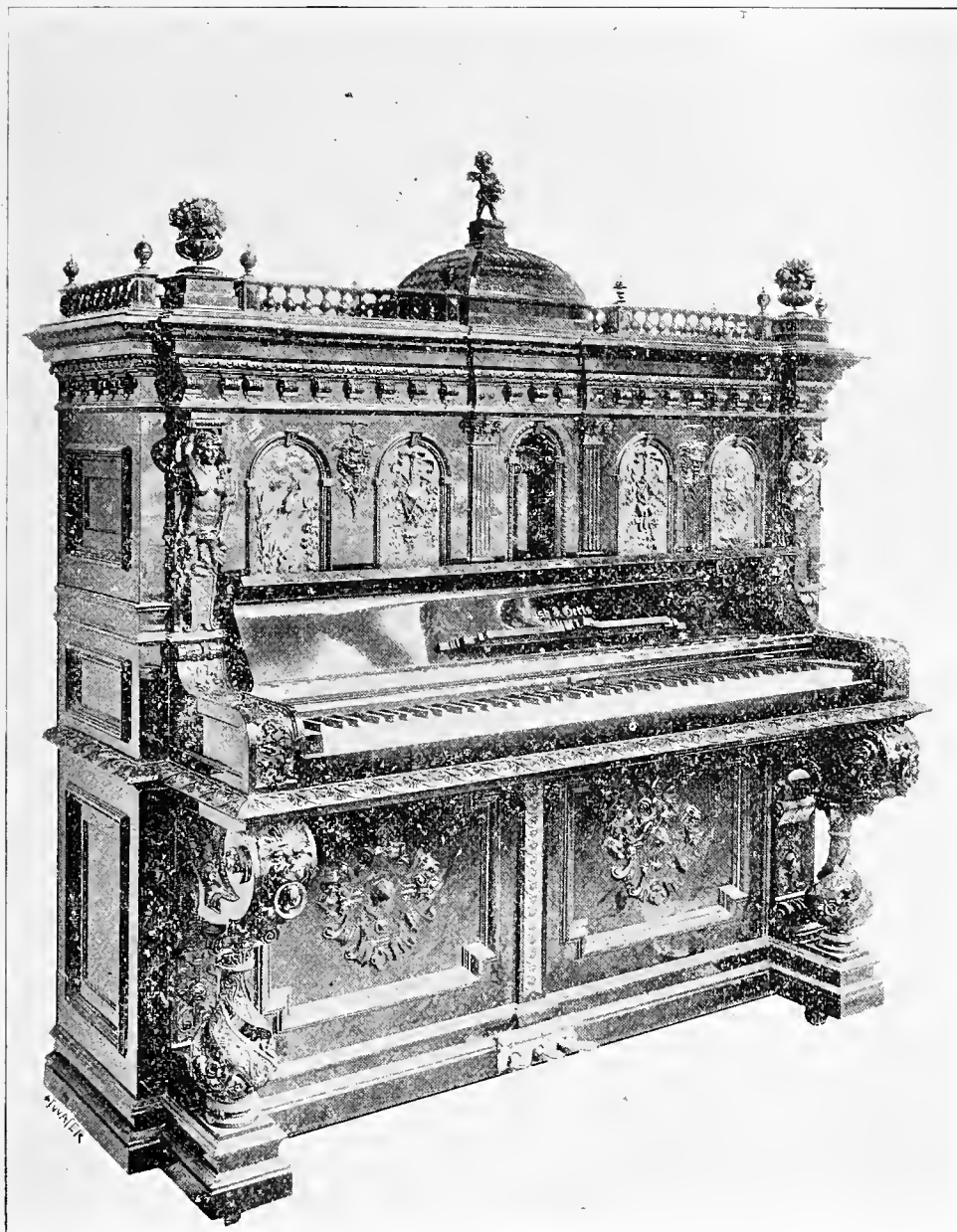
Chairman Executive Committee on Awards.

(Signed)

Geo. H. H.

Individual Judge.

It will be noticed that the award directs attention especially to the transposing keyboard. This feature is peculiar to the Bush & Gerts pianos and is one of the advanced ideas in piano-making. It has advantages which must be apparent to all pianists. The other admirable qualities of the Bush & Gerts pianos require no special commendation as they already occupy a place well up among the favorite American instruments.



Specimen of Finely Engraved Case, Exhibited by Bush & Gerts.

THE NEWMAN BROS. ORGAN COMPANY.



THE organs of the Newman Bros. at the World's Columbian Exposition made a handsome showing. There were fifteen different styles of cases, in fine woods, headed by the magnificent carved case executed by Mr. John Newman. This attracted much attention throughout the Exposition for its artistic beauty and massive richness. Another example of fine joinery and finish was a massive oak in Moorish design. The balance of the Newman Bros.' display were instruments chosen from the regular stock of the company.

This firm was originally composed of three brothers: John, Charles and Gus, men of Scotch lineage, who have made themselves conspicuous by their practical, sagacious and honest business methods. Mr. Charles Newman directs the policy of this extensive enterprise, and Mr. Gus Newman is untiring in his oversight into the practical affairs of their large factories. When we say these organs are as substantial, good and reliable as their makers, we give expression to what the public is fast finding out.

The Newman Bros' organs were distinguished by their beauty of tone, which was universally admired by experts, as well as by the hosts of visitors to the booth in Section I. Newman Bros. have for some time past had in their organs an improvement—the air circulating reed cells—that has contributed not a little to the attainment of the fine, round, rich tone which characterizes them. The object of this firm is to have the tone of their organs resemble as nearly as possible that of the finest voiced pipe organs, and they claim that this improvement gives them the desired quality. And that their claims are indorsed by the World's Fair judges the following award plainly proves:

EXHIBITOR,

NEWMAN BROS., Chicago, Ill.

Group 158.

Class 935.

Exhibit--Reed Organs.

This exhibit deserves an award:

For originality of design.

For use of high grade materials.

For excellent workmanship and finish.

For responsive touch, good tone and easy action.

For a patented device known as "Air Circulating Reed Cells," giving improved quality to the tone.

This exhibit consists of fifteen organs, no pians having been spared to make it representative; the display being very creditable to the firm.

Approved: K. BUENZ,

President Departmental Committee.

(Signed)

E. P. Carpenter

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Individual Judge.

The Newman Bros. organs were played upon every day during the Fair by expert organists, who expressed in the warmest manner their commendations of the instruments as to tone and touch, while the external beauty appealed to every one who had a liking for artistic and original design in case work.

Like most successful enterprises the present expansive business of Newman Bros. began in a very

modest manner. The three brothers began operations in 1881 with little more in the way of capital than their consummate skill and indomitable energy. They almost instantly attracted attention by their originality and the admirable character of their work. Soon the inventive skill of the brothers found ex-

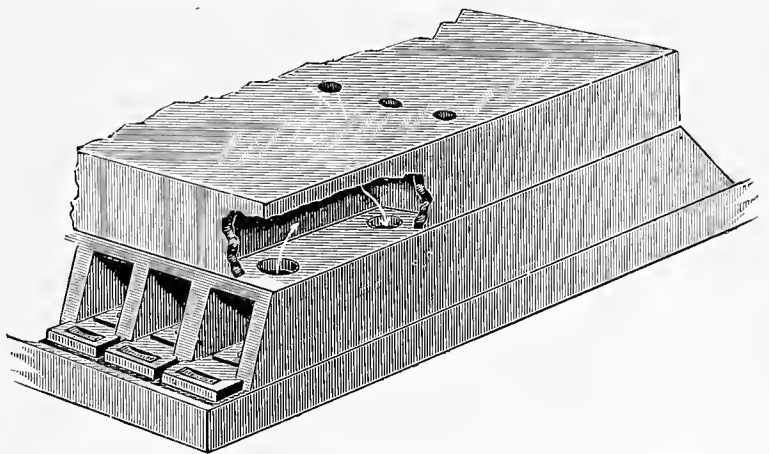


THE NEWMAN BROTHERS—JOHN, GUS AND CHARLES NEWMAN.

pression in the product of their factory, and this still further added to their conspicuousity and success. Twice the factories which their industry had built were destroyed by fire, and still there was no diminution of enthusiasm, no lagging of energies. Such disasters seemed even to act as a spur to ambition, and after each fiery baptism a new factory sprang up, larger and better than the one that had been destroyed. The present factory of Newman Bros., at Dix street and West Chicago avenue, Chicago, is one of the largest and best equipped in their line of industry, and notwithstanding the disasters by fire already alluded to, the career of the Newman Bros. has been steady and rapid. The only disaster which may be really so termed in the sense of an irreparable loss, came in the death of one of the brothers, John, which occurred on September 30, 1894. Delicate from his youth, John Newman nevertheless displayed a degree of energy and persistent industry which would have been remarkable even in one of more robust constitution. In the line of wood carving and artistic designing he seldom, if ever, had a superior. A good specimen of his handiwork and artistic taste was seen in the special organ which attracted so much admiration in the Newman Bros.' display at the Exposition. He was forty-two years of age at the time of his death, and his loss was deplored not only by members of his own house, but by a host of others, who admired him for his genial characteristics no less than for his deft skill and quick intelligence in the art industry to which he had so largely contributed.

But the career of the Newman Bros. goes forward without material check. Two of the brothers remain, and in the person of their salesman, Mr. A. M. Sweetland, the Newman Bros. Company have also a strong factor and a tireless worker. Their business, East, West, North and South, has spread out

pression in the product of their factory, and this still further added to their conspicuousity and success. Twice the factories which their industry had built were destroyed by fire, and still there was no diminution of enthusiasm, no lagging of energies. Such disasters seemed even to act as a spur to ambition, and after each fiery baptism a new factory sprang up, larger and better than the one that had been destroyed. The present factory of Newman Bros., at Dix street and West Chicago avenue, Chicago, is one of the largest and best equipped in their line of industry, and notwithstanding the disasters by fire already alluded to, the career of the Newman Bros. has been steady and rapid. The only disaster which may be really so



NEWMAN BROS.' AIR CIRCULATING REED CELL.

with marvelous rapidity until to-day the Newman Brothers rank among the foremost builders of organs in the busy West. In addition to the award already presented, the peculiar skill and inventive faculties of the Newman Bros. Co. received also a special recognition. They received two of the handsome diplomas granted by the Board of Lady Managers of the Exposition to inventors whose work has aided in the advancement of art in its practical branches. These diplomas, together with the judges' award, present an



SPECIAL EXPOSITION NEWMAN BROS.' ORGAN, DESIGNED BY THE LATE JOHN NEWMAN.

aggregate of testimony in favor of the Newman Bros.' organs of which the manufacturers may justly be proud. A detailed description of the patented features of these instruments would add to the interest of this article, but as the purpose of the present work is to present the results of the World's Fair competitions, we will be content with again referring the reader to the Newman Bros.' award on a preceding page.



SPECIAL DESIGN SHAW PIANO IN THE RECEPTION ROOM OF THE PENNSYLVANIA STATE BUILDING.



HENRY PILCHER'S SONS.



THE entire Liberal Arts Building contained few more interesting points to music lovers than the great organ exhibited by Henry Pilcher's Sons. This really noble instrument, the largest tubular pneumatic organ ever constructed, was located in the south eastern corner of the building, and directly between the Russian annex and the Austrian exhibit of small musical instruments. The Pilcher organ was set far back in the liberal space granted to the builders, thus allowing ample room for the seats which were placed in front for the accommodation of visitors. And the entire capacity was usually taken advantage of when the tones of the organ were evoked by some master hand. And as nearly all the great organists, who came from all parts of the earth to visit the World's Fair, sooner or later gave attention to the Pilcher organ, it is reasonable to say that no other single instrument was ever so thoroughly tested, or had ever been so highly honored, within so short space of time, as this one. From the opening of the World's Fair, on May 1st, until its close daily recitals were given on the great organ, and there were only words of praise from performer and listener alike. The great organists unqualifiedly approved of the many improvements which had been introduced by the Messrs. Pilcher, and that these words of approval were echoed by the experts chosen to pass upon the musical instruments at the Columbian Exposition, the following award bears full testimony:

EXHIBITOR.

Group 158.

Class 953.

HENRY PILCHER'S SONS, Louisville, Ky.

Exhibit--Pipe Organ.

This exhibit deserves an award:

For originality of construction, especially as regards the wind-chests, which are distinguished by absence of slides, and by valves with neither bellows nor springs.

For absence of all mechanical parts usually found in pipe organs, such as trackers, squares, rollers, etc.

For a new key and combination action, invented by the manufacturer.

For adjustable combination pistons for setting different combinations of stops and bringing them into operation at any desired moment.

For a novel method of producing crescendo effects.

For perfection of workmanship and finish.

For responsive touch and great variety and purity of tone.

The Instrument exhibited contains 37 speaking stops, 12 mechanical registers, and 25 other accessories and pedal movements. It is a masterpiece of the organ-builder's skill and a good representation of the stage to which the art has progressed.

Approved, K. BUENZ,

(Signed)

President Departmental Committee.

Approved, JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Individual Judge.

In addition to the foregoing award the following diploma was issued:

"A Diploma of Honorable Mention, authorized by Special Act of Congress, was awarded to Henry Pilcher's Sons, Louisville, Ky., builders of the great organ of the Liberal Arts Building, by the World's Columbian Exposition, Chicago, 1893.

(Signed.)

GEO. R. DAVIS,
Director General."



ROBERT E. PILCHER.



WILLIAM E. PILCHER.



JOHN V. PILCHER.



HENRY PILCHER, SR.

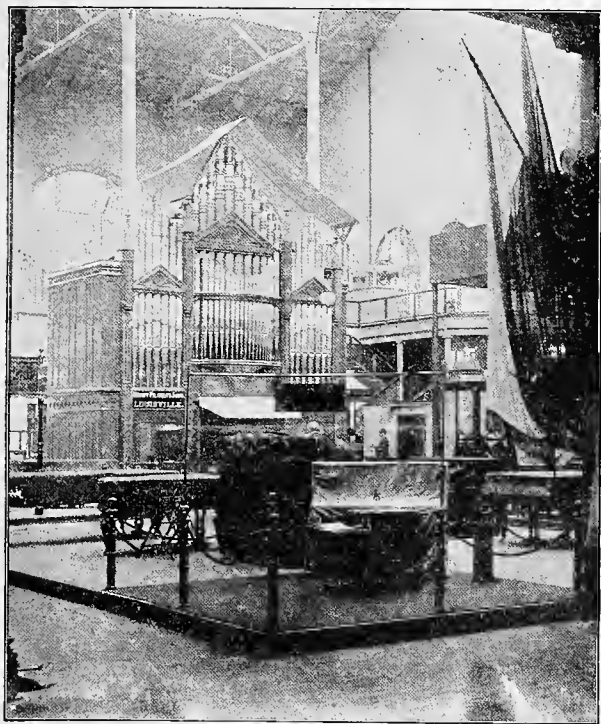


HENRY PILCHER, JR.

THE HOUSE OF PILCHER.

A description of the organ will be interesting in this connection. The dimensions were: Height, 35 feet; width, 25 feet; depth, 15 feet. In a building of ordinary size it would have presented an imposing appearance, and even in the vast Manufactures Building it formed one of the most attractive exhibits. The case was of quarter-sawed red oak, handsomely finished, and the displayed pipes were arranged in graceful groups and richly decorated.

During the Fair the record of this organ was unprecedented. And that it proved a record of lasting honor to the manufacturers there is ample evidence. For among the famous organists who took part in the three-hundred and sixty recitals which were given upon it, were such artists as Guilmant, Archer, Eddy, Falk, John H. Gower and Wm. C. Carl. All of these artists, without exception, so far approved of the Pilcher organ as to address letters of testimonial to the manufacturers, in which expressions of warmest admiration were set forth, and never during the six months of the Fair was there any irregularity of the mechanical action to mar the effect of the numerous recitals; and this in spite of the fact that its location—at the extreme east end of the building, and near to the lake—subjected it to severe tests from climatic changes.



THE PILCHER ORGAN IN SECTION "I."

in this instrument." And nothing could be more gratifying to the makers of the great Exposition organ than the following from the greatest of living organists, Alex. Guilmant, which was dated at Montreal, September 24, 1893:

"GENTLEMEN: I thank you for having asked me to test your Exposition organ, for the instrument in all respects is excellent; the mechanism offers many resources to the player, and the key action is instantaneous. I extend to you my congratulations, and beg you to accept my highest regards. ALEX. GUILMANT."

The Pilcher organs have a record dating back many years. Henry Pilcher, Sr., organ and piano-forte maker in England, removed to this country in the thirties, establishing a factory for the construction of pipe organs in New York. On his retiring from business it was continued by his son, Henry Pilcher, Jr., in St. Louis and Chicago, where it continued until the great fire of 1871, when he removed to the present location, Louisville, Ky., establishing the firm of Henry Pilcher & Sons. At his death, in 1890, his sons, Robert E., William E. and John V. continued the business under the firm name of Henry Pilcher's Sons they controlling the greater portion of business in that section and having a large trade in the middle and western states. Their magnificent World's Fair instrument was purchased at the close of the Exposition by Trinity Episcopal Church, Pittsburgh, Pa.

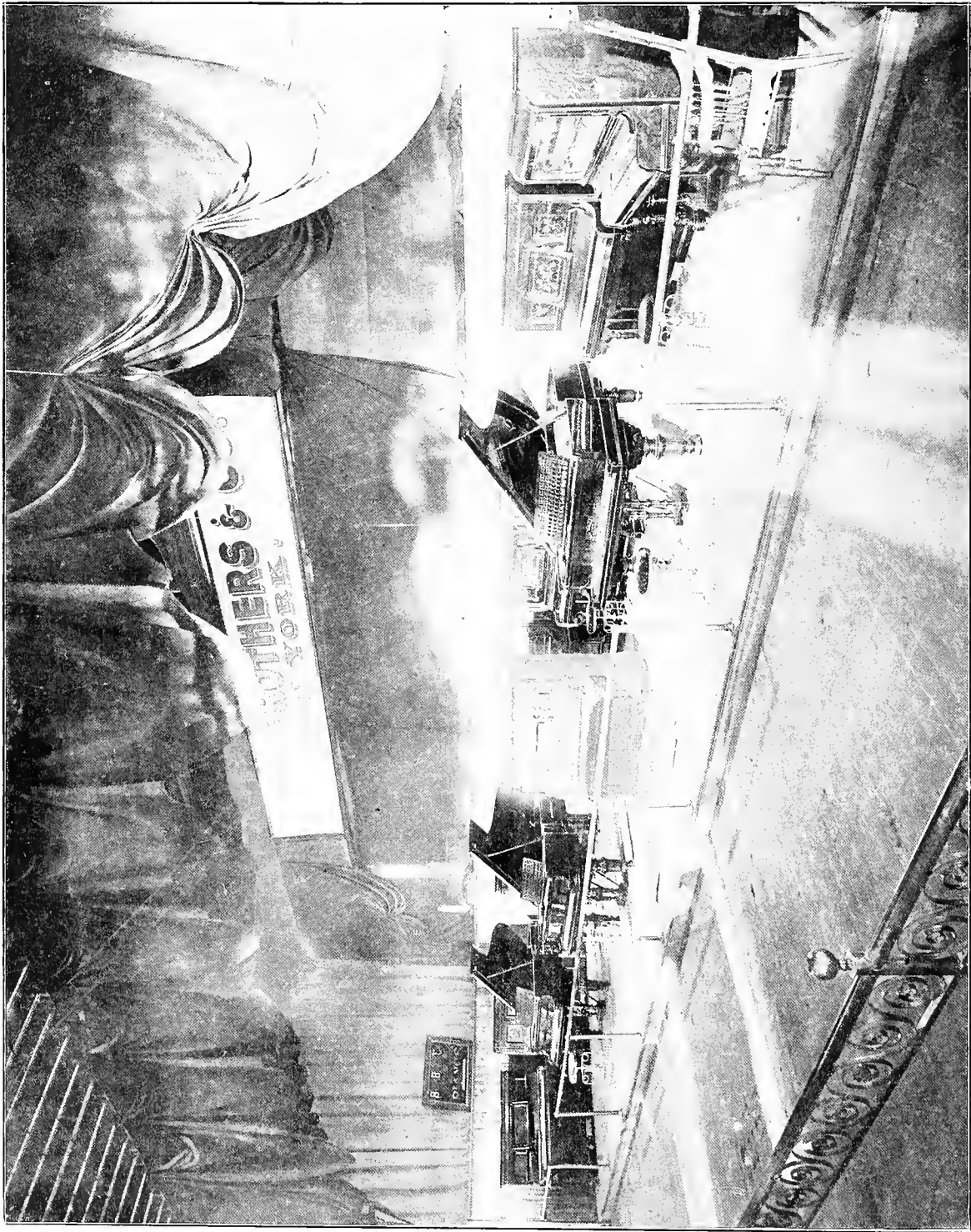


Exhibit of Behr Bros. & Co.

BEHR BROS. & CO.

THE exhibit of this house was one of the largest and most conspicuous of all the magnificence in Section I. The Behr Bros. & Co.'s booth presented a "broadside" to the throng, as it passed eastward from Columbian Avenue along the inner northern aisle. In this exhibit there were twelve instruments, of which three were grands. Naturally so extensive a display attracted great interest and drew special attention to the innovations for which the pianos of Behr Bros. & Co. are celebrated. And it may be said that this firm has earned a just fame in the line of inventions, and in the introduction of original ideas by which the piano has been lifted a step ahead and rendered even more a work of art than had no such pianos existed as those produced by Behr Bros. & Co. And that this fact was duly recognized by the expert judges at the World's Columbian Exposition, we have ample evidence in the following award granted to their instruments:

EXHIBITOR.

Group 158.

Class 930.

BEHR BROS. & CO., New York.

Exhibit--Pianos.

This exhibit deserves an award:

For tone quality of a high order of excellence, voluminous and musical.

For a good and well regulated scale.

For first-class action, well balanced.

For a touch commendable for its repeating qualities.

In construction, good material is used, and carefully selected.

The workmanship and finish are superior and the cases of beautiful design.

Approved: K. BUENZ,

(Signed)

President Departmental Committee.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.



Individual Judge.

The Behr Bros. & Co. pianos are constructed upon scientific principles. The scale employed is not an arbitrary one, but one subject to thoroughly defined principles which must be recognized as having the force of law, and which were carried out in the pianos exhibited at the Exposition. These principles, or laws, were fully set forth in an able paper prepared at the time but which has never been presented to the public.

"Various practical experiments," say the Messrs. Behr Bros., in the scientific paper referred to, "have taught us that equality in tone quality of strings can only be attained when the rigidity of the strings rises or falls in equal ratio with the number of their vibrations. Hence we can lay down the length of the strings according to the vibrational ratio, and regulate, as we choose, the quadratic ratio of the flexibility to the vibrations by the ratio of the thickness of the strings. If we increase the diameter of a string the pitch is lowered in the ratio of increase in the diameter, and to keep the string up to its pitch the increase of diameter must be compensated for by a quadratic force of tension in the string."

This principle is applied to the scale of the Behr Bros. & Co. pianos, and with what good results the award of the World's Fair judges bears forcible witness. The musical results of the pianos of this firm are therefore the outgrowth of the experiments and skill of their makers and not in any sense copies of the work of others. Consequently the Behr Bros. are regarded as innovators, and the importance of their calculations in the construction of pianos is seen practically in their own piano scale.

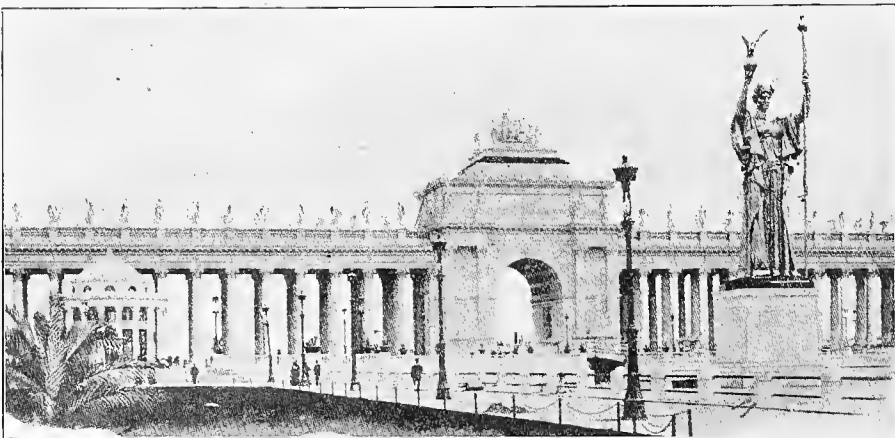
Another special feature in the construction of the Behr Bros. & Co. pianos, which drew attention

at the Exposition, is in the arrangement of the sounding board bridge. The manufacturers regard the overstrung system, so far as concerns the extra bridge which is placed to bear the bass strings, below the main bridge, as a necessary evil. This opinion is based upon the theory that at the place where the vibrations should be free for the low tones, the sounding board is checked in its vibrations by the pressure of the two bridges. In the Behr Bros. pianos effort has been made to obviate this by an arrangement of the bridge pins on the bass bridge so that the strings of one chord turn to the left, and those of the other to the right, and thus the bridge is, so to speak, carried by the strings, and the sounding board can execute the vibrations corresponding to the lowest tones without let or hindrance.

There are many other special features in the Behr Bros. & Co. pianos, some of which have long since received the indorsement of the musical world. The first piano produced by the Behr Bros. appeared in 1881, in which year the firm was founded. From the first the aim was to produce only instruments of highest grade, and to that aim the company has strictly adhered.

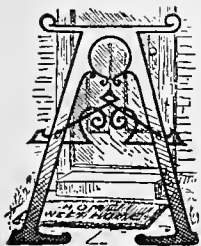
We have already referred to the pre-eminent inventive abilities of the members of this house. Concerning the members of the firm personally little need be said, as they are already well known wherever the piano is a favorite instrument.

Mr. Henry Behr was born in 1848, and came to this country at an early age. In 1875 he entered the piano trade, beginning with the manufacture of piano cases. Later he was joined by his brother Edward, and the complete piano was the result of their combined energies. After such experiences as often overcome the most progressive, especially those whose aim is critical, the present house of Behr Bros. & Co. has succeeded in achieving a place in the art world which could only be won by real excellence, coupled with a progressiveness of spirit without which, in this utilitarian age, no great enterprise can hope for success. While the award of the Columbian World's Fair judges speaks with no uncertain sound as to the Behr Bros. & Co. pianos, it may be added that the grand pianos which took prominence in the display attracted great attention and admiration from musicians and artists. Altogether the Behr Bros. & Co.'s booth presented claims to public attention which were surpassed by but few, if any, in the entire vast Liberal Arts Building.



Peristyle and Court of Honor, World's Columbian Exposition.

BOARDMAN & GRAY.



N historical sketch of the Boardman & Gray piano, beginning with the first foundation of the house in 1837, would be largely a history of piano-making in America. Only very few other American instruments can trace their origin directly back to such a remote period. And with equal truth it may be said that but few can show such a steady record of high endeavor, from the artistic standpoint, and such thoroughness in every effort to improve the modern household instrument. The exhibit of this well-known firm at the Columbian World's Fair was one worthy of the record of the instrument itself. The booth was located on the inner north avenue, at the eastern part of Section I. There were eight instruments in the collection, two of which were grands. In addition to these new instruments, there was an old square which proved of much interest, and of which we will speak further on. The booth was very tastefully arranged with rich hangings and curtains, and with growing plants at intervals along the front rail. On the wall were several pictures, one of which was a striking likeness of the late James A. Gray, one of the original founders of the house. The award granted to the Boardman & Gray pianos is as follows:

EXHIBITOR.

Group 158.

Class 930.

BOARDMAN & GRAY, Albany, N. Y.

Exhibit--Pianos.

This exhibit deserves an award.

For full volume of tone of good quality and well sustained.

For a well balanced scale and carefully regulated action.

For an easy and elastic touch.

In construction good material is used and the general workship is perfectly satisfactory.

Approved: K. BUENZ,
President Departmental Committee.

(Signed)

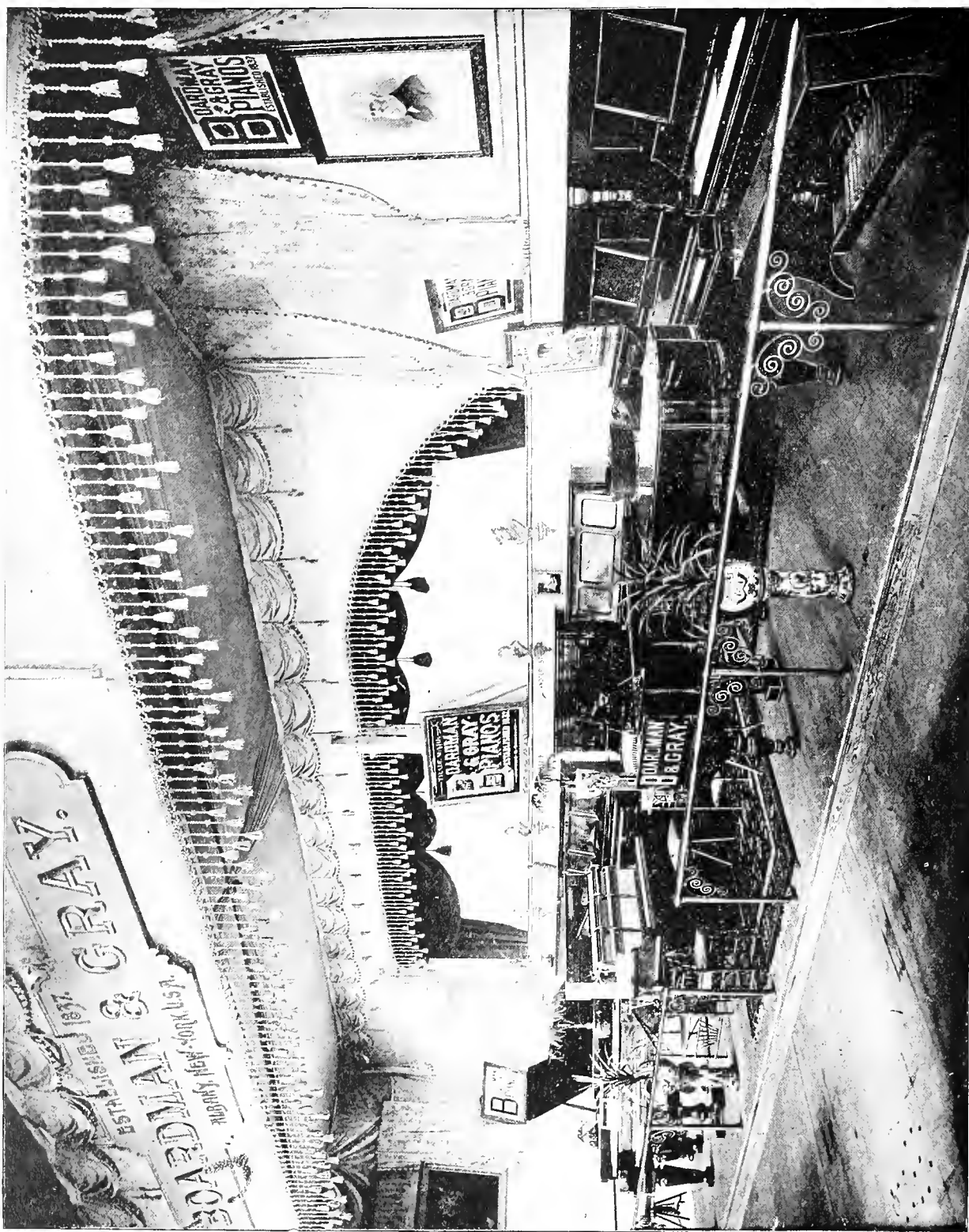
Approved: JOHN BOYD THACHER,
Chairman Executive Committee on Awards.

Individual Judge.

The firm of Boardman & Gray was established in the year 1837, by Wm. G. Boardman and Jas. A. Gray. At that time piano-making was almost in its infancy in this country, and the opportunities for development were endless. The firm was successful from the start, and during the long period of its existence it is said that more expert piano-makers have been graduated in the art of piano-making from the Albany factory than from any other single establishment. Mr. Boardman died in 1881, at the age of eighty-one. Mr. Jas. A. Gray survived his old time partner eight years, dying on December 11 1889, at the age of 74. Mr. Gray was born in New York City in 1815, and at the age of sixteen entered the employ of Firth & Hall, where he learned to tune pianos. He soon attracted the attention of Mr. Boardman, who was a capitalist, and who secured the services of young Gray and later induced him to embark in business with him in Albany. Mr. Gray was a prolific inventor and some of his innovations are still used in the generality of American instruments.

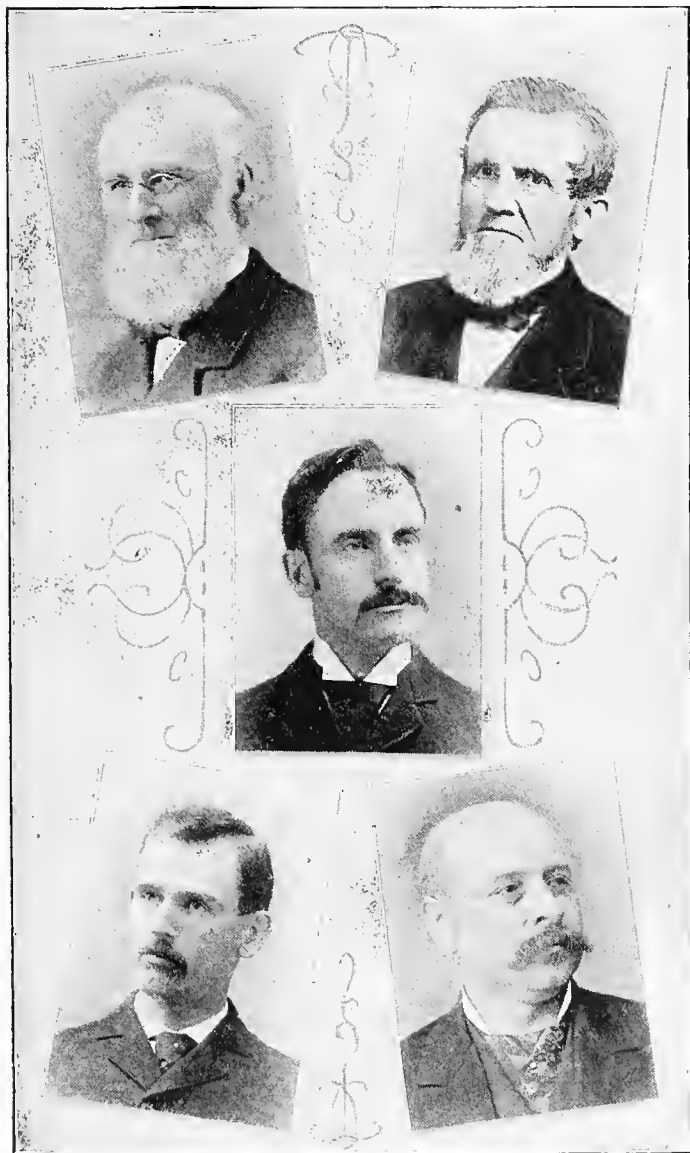
Reference has been made to an old square piano which held an honored place in the Boardman & Gray booth at the Fair. This piano was made in 1837, and after fifty-six years of constant use was still in good serviceable condition, possessing its original tone and not being defective in any way. Perhaps the wonderful staying qualities of this old piano find explanation in the following paragraph which we find in a recent publication of the firm:

It is one thing to make pianos; it is another to hire them made. It is one thing to have a practical knowledge of their manufacture from key-board to pin-block; and another to be dependent upon the



The Exhibit of Boardman & Gray.

skill and judgment of employees. The firm of Boardman & Gray have always been piano-men, apprenticed to the trade, skilled in its various branches, conversant with every department; able to direct, to perform and to improve, bringing always to the business the interest of the owner, combined with the capability of a master-workman."



BOARDMAN & GRAY,
ESTABLISHED 1837, BY
JAS. A. GRAY AND WM. G. BOARDMAN.
CONTINUED 1890, BY
JAS. S. GRAY, WM. J. GRAY, WM. H. CURRIER.

As at present organized the firm of Boardman & Gray consists of Messrs. Wm. J. Gray, Jas. S. Gray and Wm. H. Currier whose portraits, in connection with those of the founders of the house, form the interesting group above.

THE STARR PIANO COMPANY.



So if to present the strongest contrast possible, the exhibit of one of the notable piano industries of progressive America found place directly opposite the quaint display of retrogressive China. The booth of the Starr Piano Co. was at the intersection of the broad North Avenue and East Inner aisle, in Section I. The location was at nearly the extreme eastern limit of the Manufactures Building, and diagonally across from the gorgeous collection of furs, oriental rugs, and carpets from Moscow. There were five upright pianos in the Starr Piano Company's exhibit, representing the regular styles of these popular instruments. There was also a skeleton upright, designed to display the thorough manner of construction, as well as the scale, sounding-board

and other features of the piano, which, in completed instruments, are in the nature of sealed mysteries to the general musical public. The booth presented a most attractive appearance, the glossy finish of the pianos challenging the attention of all who passed that way. And as the booth was, as has already been indicated, in a very conspicuous place, a great majority of the visitors to Section I were drawn to the display of the Starr Piano Company. Before referring further to the pianos themselves we will present the award of the World's Fair judges, which is as follows:

EXHIBITOR.

Group 158.

Class 930.

STARR PIANO COMPANY, Richmond, Ind.

Exhibit--Pianos.

This exhibit deserves an award:

For good tone quality, well sustained.

For evenly balanced scale.

For well regulated action, good touch and repeating qualities.

For carefully selected material and good workmanship.

Approved: K. BUENZ,

(Signed) *Williamacy*

President Departmental Committee.

Approved: JOHN BOYD THACHER,

Individual Judge.

Chairman Executive Committee on Awards.

An analysis of the foregoing award must be most gratifying to all who take pride in the advancement of American art industries. There are four points of peculiar excellence necessary to a thoroughly good piano—materials, construction (which includes beauty of design and finish), touch and tone. Any piano which fulfills well all of the requirements demanded by these four vital principles must be recognized as a thoroughly good one. If is added graceful design of cases and close attention to those little details which please the eye and enhance the instrument as a "thing of beauty," then there remains nothing to be desired.

It must necessarily be a thoroughly good piano to pass a critical examination in all of the points to which we have drawn attention. At all the World's Fairs preceding the Columbian Exposition no such severe test was applied. The awards were granted on the broad ground of general excellence. The system of awards in the musical instrument department at Chicago differed from all previous Expositions in this—that under its rulings awards were not granted for general but for specific excellence. In considering the award given to the Starr pianos the fact just mentioned may well be taken into account. Then the full force of the triumph of this western piano stands out clear and strong. First: the tone quality—

"well sustained." Second: the action—"well regulated, good touch and repeating qualities." Third: material—"well selected." Fourth: workmanship—"good." He would be an unreasonable critic who could find anything lacking in such an award as that, especially when the personality of the individual judge is known and appreciated.

The award to the Starr Piano Company is signed by V. Hlavac, one of the most distinguished of the many pianists and composers who came from European art centers to participate in the Columbian Exposition. Mr. Hlavac enjoys the reputation also of being an inventor as well as a composer, musical director and pianist. It is probable that no other of the several distinguished experts who formed the jury of musical instruments at the Columbian Exposition was more fully equipped for the responsibilities of that important office than Mr. Hlavac. Therefore the record of the Starr Piano Company at the World's Fair is one of which the manufacturers of any instrument, however celebrated, might be proud.



BOOTH OF STARR PIANO CO., WORLD'S COLUMBIAN EXPOSITION.

The factories of the Starr Piano Company are located at Richmond, Indiana—one of the thriving commercial centers of the famous "Natural Gas State." The piano itself has, like others of sterling reputation, grown by slow degrees up to the place it now occupies. It was first established in 1872, and the present company was incorporated in 1892. The officers of the company, as now organized, are as follows: James Lumsden, president; Henry Gennett, vice-president; Benj. Starr, secretary and treasurer. All of these gentlemen are well known in musical circles, and all are actively engaged in furthering the success of the Starr piano. The factories, at Richmond, are among the most perfectly appointed in the land, affording every facility for the fulfillment of the highest ambitions in piano manufacture.

Altogether the Starr piano is a piano of growth; its past history is one of progress and steady improvement; its future, judging by the past, is full of promise, of which the award granted by the judges at the World's Columbian Exposition is a propitious augury.



Exhibit of the Tonk Manufacturing Co.

THE TONK MANUFACTURING CO.



At the extreme eastern limit of the Liberal Arts Building, midway between the Chinese section on the north and the Russian annex on the south, was located one of the most interesting of all the splendid exhibits in Section I. We refer to the booth of the Tonk Manufacturing Co., whose display of piano and organ stools, music cabinets, scarfs and decorative specialties in musical requisites and art furnishings, was the most complete in the history of all the World's Fairs. The accompanying illustration will enable the reader to recall, in a measure, the tasteful arrangement and richness of this display, which was of special interest to all musical people, and particularly so to the members of the music trade, a liberal representation of which might have been found at the Tonk Company's booth at any time during the continuance for the Fair.

In this day of intense energy and expansive enterprise, only those business houses whose qualifications are such as to entitle them to pre-eminence can hope to maintain a foremost place in any special line of industry. There was a time when a thing once in public favor was secure in an extended run of popularity. In those days the manufacturer had little concern as to what his competitors were doing. But now it is different. He must to-day be not only the producer of faultless staple articles in his line, but he must also have almost exhaustless facilities of invention, in order to keep pace with the ever-shifting tastes of the people, as well as to set the pace for rival manufacturers. This implies a great investment of capital, and such wide-reaching enterprise as but few in any line of trade can command. All of these requisites were amply evidenced by the exhibit of the Tonk Manufacturing Co., at the Columbian Exposition. And that their products met with the most critical exactness of the Jury of Awards the following diploma presents ample proof:

EXHIBITOR,

Group 158.

Class 930.

TONK MANUFACTURING CO., Chicago, Ill.

Exhibit--Piano Stools, Music Cabinets, and Piano Scarfs.

This exhibit deserves an award:

Piano Stools.

For construction that permits the removal of the covering material with little trouble and expense.

Music Cabinets.

For convenience in size and shape.

Piano Scarfs.

For richness of design and material.

Approved: K. BUENZ,

President Departmental Committee.

(Signed)

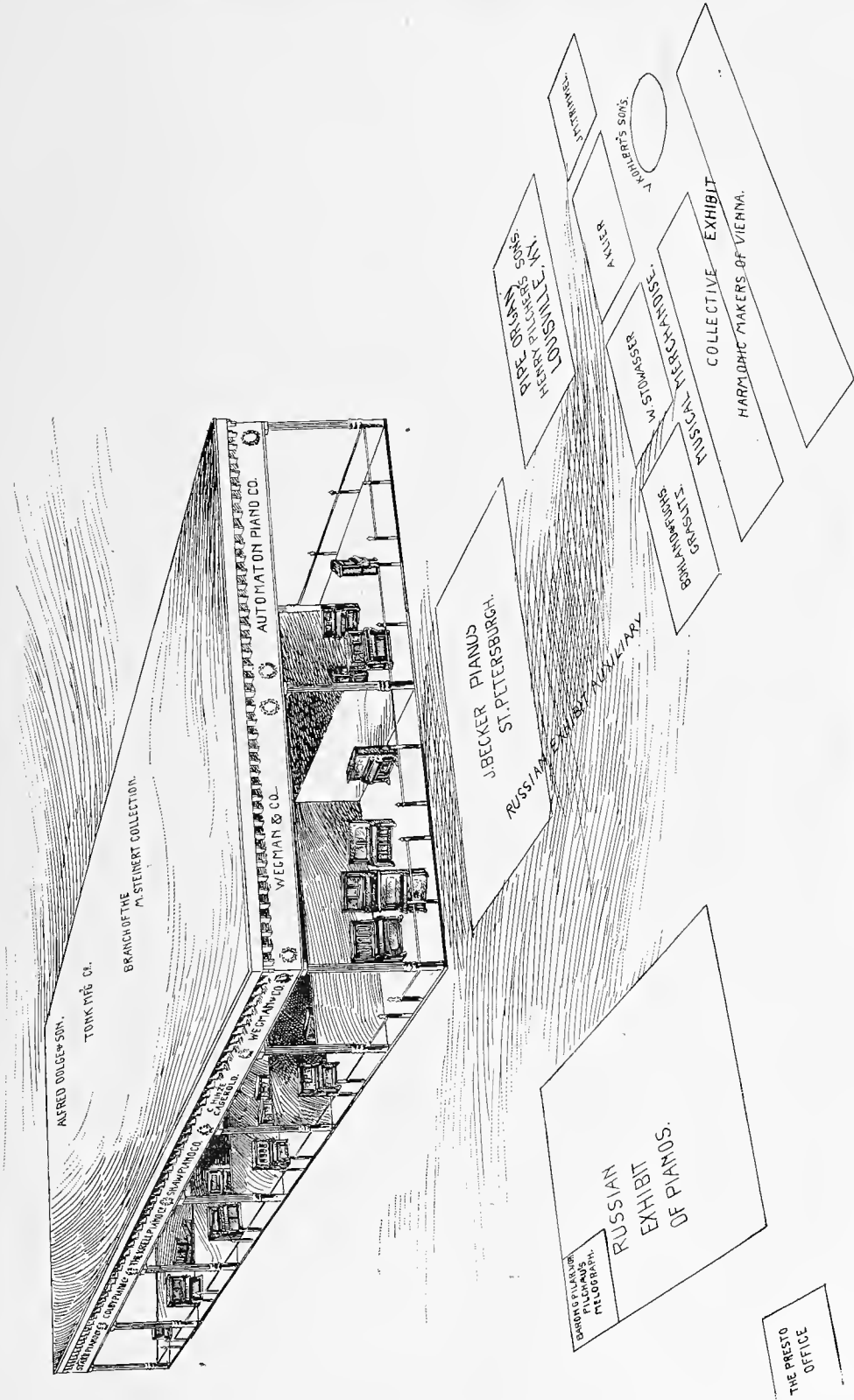
Ralph A. Thacher

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Individual Judge.

We have said that the display of the Tonk Manufacturing Co. attracted large numbers of the members of the music trades. This was partly because of business interest and partly personal. The merchants sought opportunities for inspecting the new styles which a leading house would naturally place on display, and many also wished to call upon the representation of a house with which they had pleasant business associations. For a house such as the Tonk Manufacturing Co. reaches out and includes among



MEHLIN PIANO CO.—PAUL G. MEHLIN & SONS.



N the first avenue to the east of Columbian Avenue, in Section I of the Liberal Arts Building, the Mehlin Piano Company found a prominent location. Their exhibit consisted of seven uprights and one grand piano. The booth was a spacious one and was beautifully decorated in a manner to set off the instruments to advantage. The upright pianos were all of the improved "inverted grand" styles, in which the various patents controlled by the manufacturers were set forth. One of the styles, designated as Style S, was of peculiarly beautiful ornamentation, and had been designed especially for exhibition at the Columbian Exposition. In this style both upper and lower panels were of bronze, finished in natural color. This piano contained also the characteristic cylinder top and tone reflector and the other special features peculiar to the Mehlin instruments.

Following is the text of the award accorded to the Mehlin pianos:

EXHIBITOR.

Group 158.

Class 930.

MEHLIN PIANO CO., New York and Minneapolis.

Exhibit--Pianos.

This exhibit deserves an award:

For tone quality, which is musical and well sustained.

For good duration and singing quality.

For best make of action, well regulated and commendable for its repeating qualities.

For easy and elastic touch.

In construction good material is used and the workmanship and finish are superior.

The cases are well made, show good taste and many practical improvements.

Patent iron frame and device for regulating the touch deserve mention.

Approved: K. BUENZ,

(Signed)

President Departmental Committee.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Individual Judge.

A careful inspection of the foregoing award fails to reveal the slightest lack, either in warmth of commendation or comprehensive scope. Every essential point is covered with such minuteness as suggests even more than the words themselves declare. It is clear to all pianists that this Mehlin award is born of something like genuine enthusiasm on the part of the judges themselves. They evidently found more than a pleasant duty in the inspection, and no doubt were as interested in the many new features introduced by the manufacturers of the Mehlin piano as in the touch and tone.

The Mehlin piano is the result of long experience and the product of inventive minds no less than skilled mechanics. Its makers have filled a very conspicuous place among the American manufacturers, and its improvements have received the indorsement of experts the world over. The Mehlin piano itself, however, is not one of the oldest—in fact its record dates back but comparatively few years, though the elder member of the Mehlin family have, as we have said, passed almost a lifetime in the development of



PAUL G. MEHLIN.



H. PAUL MEHLIN.



CHAS. MEHLIN.

PAUL G. MEHLIN & SONS.



Special Design, Mehlin Parlor Grand.

the instrument. And the rapid progress of the Mehlin piano is one of the best evidences of its merit. It is attested by the fact that already two large factories are required to supply the demand for these instruments. In addition to the original New York factory, a separate factory was established in 1890 for the purpose of supplying the western trade. This western factory is at Minneapolis, Minn., in a central location, on the high bank of the Mississippi river. The main building is 50 by 200 feet, five stories, built of red brick in artistic design, forming a substantial and imposing factory. The New York factory is at the corner of Fortieth street and Tenth avenue, and is a substantial brick building, 50 by 100 feet, six stories, and perfectly equipped for the production of high grade pianos. The work in both factories is under the supervision of Mr. Paul G. Mehlin, who divides his time between the two, and of his two sons, Mr. H. Paul Mehlin, who is constantly at the New York factory, and Mr. Chas. H. Mehlin, who is constantly at the Minneapolis factory. It may be said of these gentlemen that they look upon the work of making pianos as an art, and nothing is considered too good upon which they devote their energies and talents. The Fair contained, as we have said, a number of patented features. These were the invention of Mr. Paul G. Mehlin, whose fame as an innovator among the patents which attracted attention were the "Grand Scale" and the "Grand Plate." These instruments are designated by the title "Inverted Grand." An inspection of the plate is identical with that of the piano inverted." the patented "cylindrical reflector;" the "patent finger regulator," and other features peculiar to the Mehlin pianos. The improved sounding board also received full illustration in these pianos.



art, and nothing is for the instrument vote their energies Mehlin pianos at the have said, a number These were the in- G. Mehlin, whose is established. which attracted at- "Grand Plate" and in the uprights. are designated by the title "Inverted spection of the plate ical with that of the thus presenting what piano inverted." the patented "cylindrical reflector;" the "pat- the "patent finger regulator," and other the Mehlin pianos. struction of the received full illustra- Mr. Paul G. Mehlin

was born in Stuttgart, Germany, February 18, 1837. He studied music when a boy, and at an early age entered the piano factory of Frederick Doerner, in his native town. Mr. Mehlin came to America in 1854, and entered the factory of Raven & Bacon, in New York. He was a soldier during the War of the Rebellion, and on his return north he took a position with the Gablers, where he remained for many years. In 1888 he determined to embark in business for himself, and the present firm was founded. Both of Mr. Paul G. Mehlin's sons, who are also his partners, are practical piano makers, and Mr. H. Paul Mehlin, his eldest son, is eminently equipped to manage the commercial interests of the house, which duties he now fulfills. As has already been said, Mr. Paul G. Mehlin is an indefatigable inventor, and many of his innovations have gained a prominent place among the improvements of the modern piano. This is especially true of the "inverted grand" scale to which is due much of the popularity of the Mehlin upright pianos which gained the splendid award already presented in this article.

WEGMAN PIANO CO.



EW visitors in Section "I" who took more than a superficial interest in the various piano exhibits, failed to examine critically the instruments in the beautiful booth of Wegman & Co., now the Wegman Piano Co., of Auburn, N. Y. For in these pianos principles are applied of so novel a character as to demand the attention of investigators and others skilled in piano construction. The innovation most commented upon is the device for stringing the piano and for which the claim is made that the liability of the instrument getting out of tune is reduced to the minimum. This improvement is more commonly and, perhaps, more correctly referred to as a tuning device. Its purpose is to obviate the possibility of the tuning or hitch pin from slipping and loosening the string. Ordinarily the pin enters the pin-block and is held secure there. The Wegman patent calls to its support the iron plate in a manner at once ingenious and practicable. The triumphant manner in which this feature of the Wegman piano, as well as its general characteristics, passed the critical inspection of the judges, is seen by the official award which is as follows:

EXHIBITOR,

Group 158.

Class 930.

WEGMAN & CO., (Wegman Piano Co.) Auburn, N. Y.

Exhibit==Pianos.

This exhibit deserves an award:

For very good tone quality, the duration and singing proportion being excellent.

For well balanced scale.

For a light, easy and prompt action.

For excellent workmanship and material.

For cases of artistic design.

A new feature of construction highly recommended is the locking of the tuning-pins in the eccentric holes of the iron frame in which they are fitted, exclusively. By this method the piano remains longer in tune.

Approved: K. BUENZ,

(Signed)

President Departmental Committee.

Approved: JOHN BOYD THACHER,

John A. Thacher

Chairman Executive Committee on Awards.

Individual Judge.

The Wegman booth was one of the lightest and brightest in the Fair. It was located in one of the extreme eastern blocks of Section "I," and directly opposite the Russian Exhibit. Within the handsomely decorated compartment were specimens of the regular styles of the Wegman pianos, and also a "skeleton" the purpose of which was to offer perfect opportunity for a close inspection of the patented stringing system already referred to. The booth was at an angle formed by the intersection of two aisles. Facing this angle, so as to be conspicuous to all who passed along either aisle, was a marvelous specimen of the piano-maker's art. It was a Grand upright in special Exposition case, the carving upon which presented a veritable poem in artistic decoration. This piano was the crowning glory of the Wegman exhibit, and it attracted the admiration, not only of expert piano makers, but of all lovers of the beautiful who saw it. In the face of the judges' award there is little need of any special reference to the merits of the Wegman piano. The history of the instrument's progress has been one of steady advance through such circumstances as would render success impossible to a piano of less intrinsic worth. An illus-



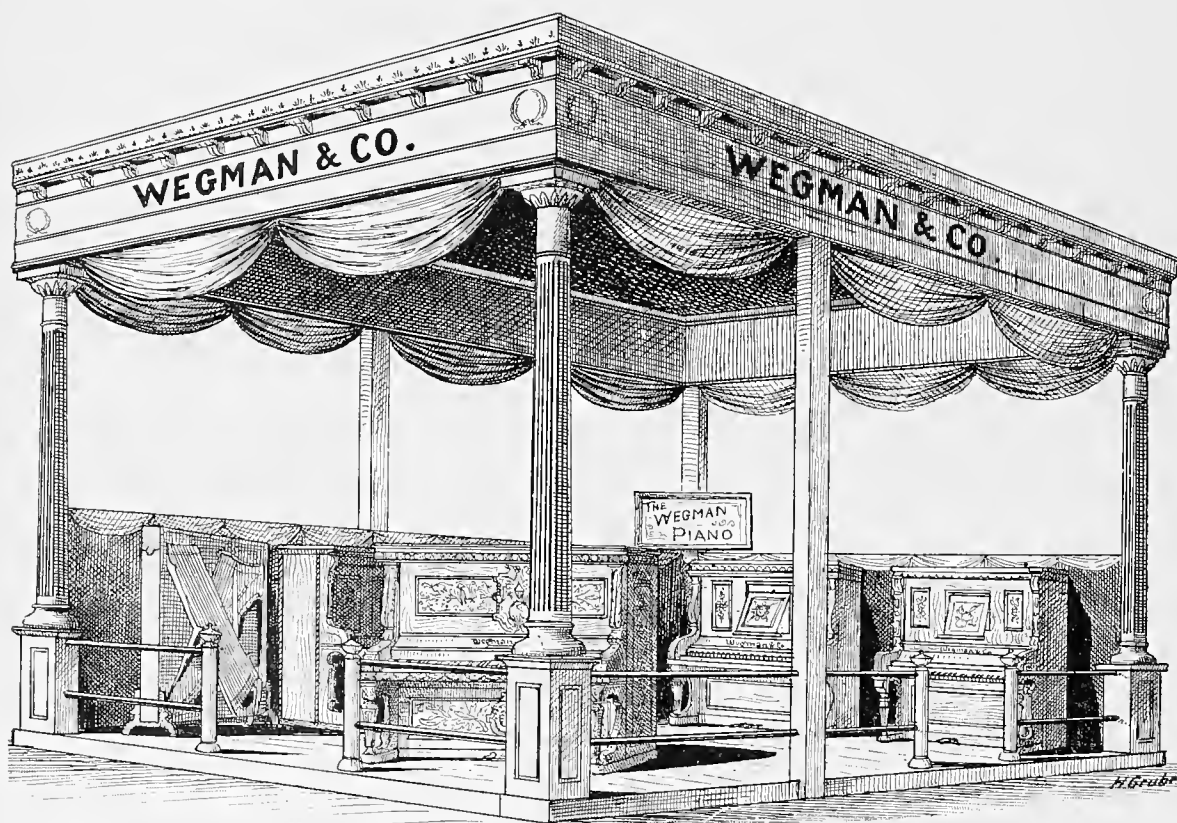
Specially Designed and Hand-Carved Wegman Piano.

tration of the magnificently carved piano just referred to appears on the preceding page and merits the attention of lovers of fine work.

The founder of the Wegman Piano Co., Mr. Henry Wegman, was one of the intellectual giants of the modern piano industry. Coming to America equipped only with high ambition and boundless industry he worked himself up to such a place that when he died, on October 23rd, 1894, he was mourned as one whose loss was irreparable. He was not only a skilled artisan, a thoroughly upright citizen and business man, and a warm-hearted friend, but a man of broad ideas and an inventor as well. He contributed no little to the upbuilding of the art of piano-making in America. He died at the age of forty-nine.

The present officers of the Wegman Piano Co. are J. H. Wegman, president (elected January 23rd, 1895, in place of his late father); Warren Crocker, vice-president, and W. C. Burgess, secretary, treasurer and general manager. Mr. Burgess has long been known as one of the active members of the piano industry and his long-time association with the late Henry Wegman peculiarly fitted him for the responsibilities of the position entrusted to him.

With the past achievements of the piano in view, supported by a record of business integrity and the prestige of inventive fame left by the founder of the house, it is easy to prophecy the continued prosperity of the Wegman Piano Co.



BOOTH OF WEGMAN & CO., (WEGMAN PIANO CO.) WORLD'S COLUMBIAN EXPOSITION.

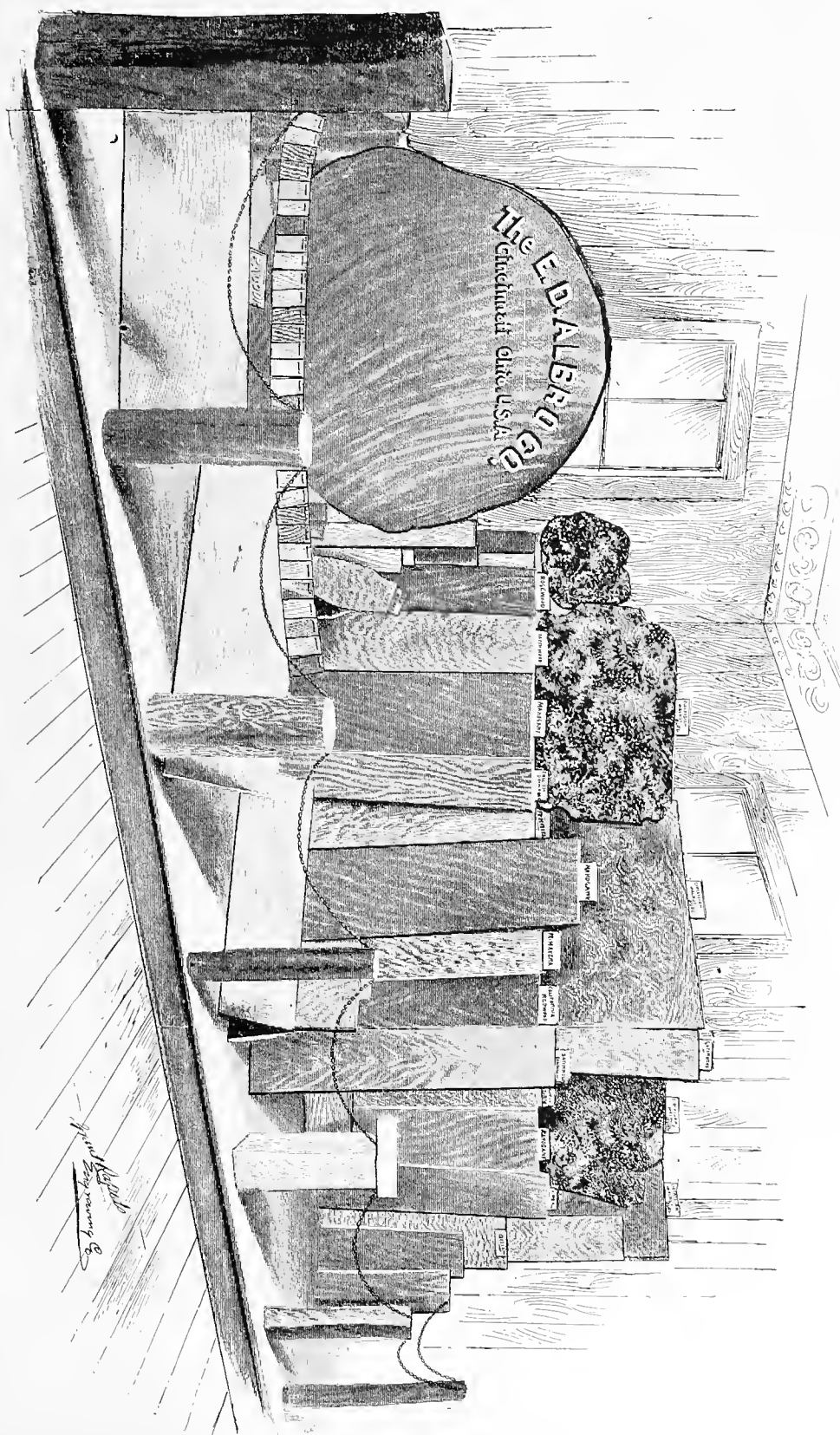


Exhibit of the E. D. Albro Co.—Foreign and Domestic Fancy Woods and Veneers—in the Forestry Building.

THE E. P. CARPENTER COMPANY.

THE exhibit of organs by this well known company was greatly admired. And that the merits of the instruments themselves were fully recognized by the World's Fair jury the following award bears ample witness:

*Exhibitor, Group 158. Class 935.
E. P. CARPENTER CO., Brattleboro,
Vt. Exhibit--Cabinet Organs and organ
actions.*

*This exhibit deserves an award:
For good tone quality.*

For lightness and ease of touch.

*For excellence of construction, materials,
design and finish.*

*For cases of substantial and attractive
manufacture.*

*For a patented stop action, character-
ized by facility of manipulation, solidity
and simplicity.*

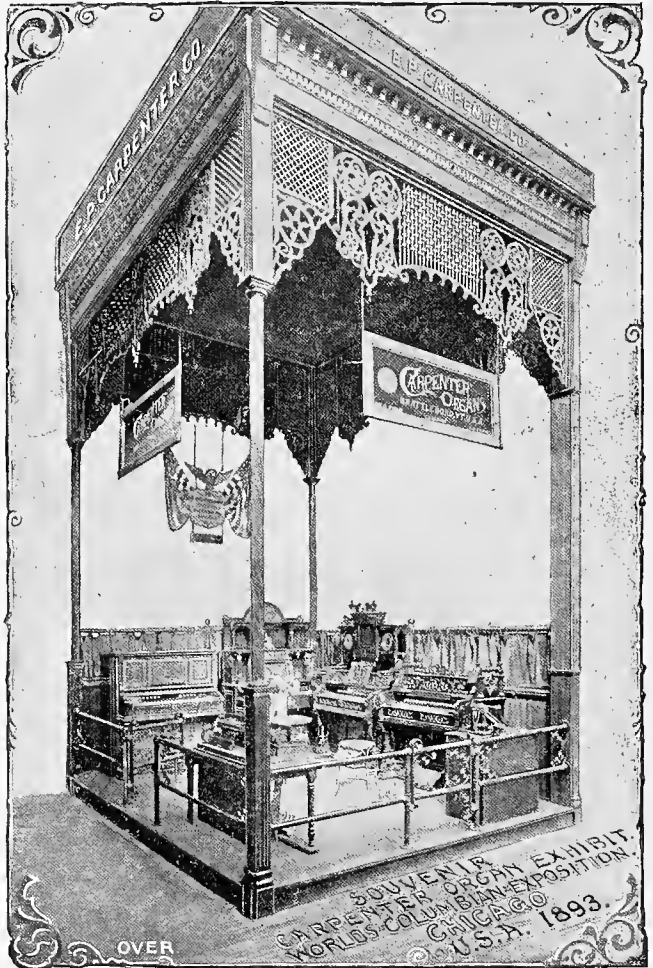
*This is a good exhibit deserving of high
commendation.*

*(Signed) Max Schiedmayer,
Individual Judge.*

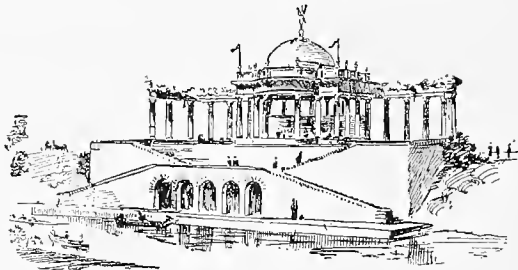
Approved, K. Buenz,

President Departmental Committee.

The Carpenter organs are too well known to require extended notice. They won highest award at the Atlanta Exposition in '81; also first award and a silver medal at the International Exhibition held in Edinburgh, Scotland, in '90. At the Glasgow and Melbourne Expositions, both held in '88, they also received honorable mention. The business was established in 1850 and incorporated in 1884. The factories are located at Brattleboro, Vt., and the officers of the company are as follows: Geo. E. Crowell, president; C. H. Davenport, treasurer; Martin Austin, jr., secretary; and W. C. Carpenter, general manager. The display of Carpenter Organs at the Columbian Exposition was very attractive, and called forth admiration from thousands of visitors who examined their numerous improvements.



E. P. CARPENTER CO'S. BOOTH, WORLD'S COLUMBIAN EXPOSITION.



JACOB BROTHERS.

THE six pianos displayed by this enterprising firm were drawn from the regular styles, and there was no effort made at special elaboration or spectacular effects. And this fact alone adds to the force of the award which was granted to their instruments. It will be observed that in the carefully worded statement of the merits of the Jacob Brothers' pianos stress is laid upon the fact that they are designed to meet the "popular demand." In other words they are the product of a firm whose aim is to keep abreast of the times and to supply the great music loving public with instruments possessing at once the requisite durability and attractiveness of case, at prices within the reach of the average householder. In this the Messrs. Jacob have succeeded admirably, as their award bears testimony:

EXHIBITOR,

Group 158.

Class 930.

JACOB BROTHERS, New York City.

Exhibit--Pianos.

This exhibit deserves an award:

A good display of pianos, characterized by the following points of excellence:

First: Good workmanship, material, and finish.

Second: Good action, which responds quickly to the touch

Third: Good tonal qualities.

These pianos are manufactured to meet the popular demand.

Approved: K. BUENZ,

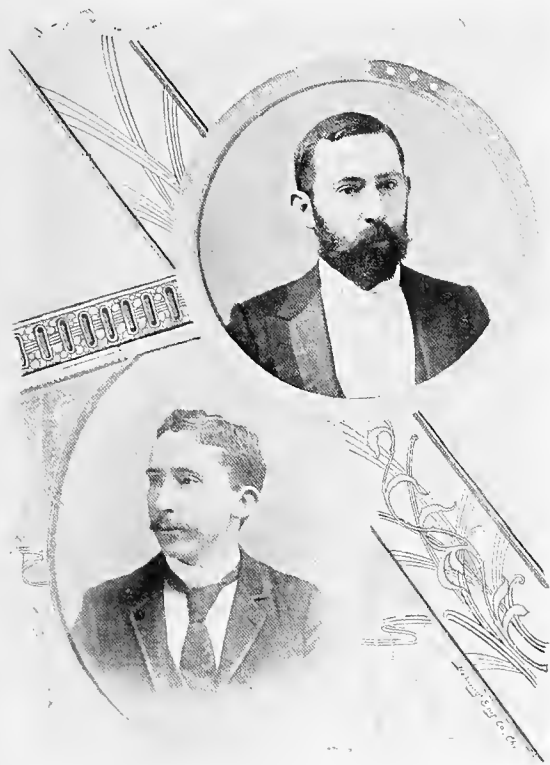
(Signed)

President Departmental Committee.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

E. P. Carpenter
Individual Judge.



JACOB BROS.—CHAS. AND C. ALBERT JACOB.

Just a word here of the very unusual growth of the business of the Messrs. Jacob Brothers. It is but a few years since they began the manufacture of pianos, starting in a small way in very unpretentious quarters. To-day they occupy a magnificent new factory, of enormous proportions, on West Thirty-ninth street, New York City. The factory is equipped with every improved appliance for the production of a popular piano, such as it is the purpose of the Messrs. Jacob to make. And it may be said that this result is due, almost wholly, to the energy and industry of the two brothers comprising the firm. Both of the Messrs. Jacob are expert piano makers, having "graduated at the bench," and both have had great experience in the various departments of piano manufacture. And with ample capital allied to this combined experience, there is reason to expect continued progress in the Jacob Brothers' pianos. There are but few cases in the American piano trade of greater results growing out of small beginnings than is afforded by the Messrs. Jacob Brothers. And the cap-stone to their achievements is found in the comprehensive award of the World's Fair judges which appears on this page, and which tells plainly of the aim of the Jacob Brothers and of the successful accomplishment of that aim.



The Lyon & Healy Pavilion, in Section "I."

THE LINCOLN PIANO.

SOME of the most interesting specimens of American piano manufacture at the Columbian Exposition were found in the numerous state buildings. There was, naturally, an effort made in furnishing these buildings to give to them the characteristics of the people whose home life and energies they were to typify. In the first place the architecture of the various state buildings was typical of the localities they represented, and so far as possible the interior decorations and furnishings also were supplied by home manufacturers. Accordingly the pianos in the parlors of the various buildings as a rule came from prominent manufacturers in the states to which the buildings belonged.

In the Kentucky building there was a piano even more closely affiliated with the traditions of the state than any of the others. It was the "Lincoln" piano, designed as a souvenir in honor of Kentucky's great son and the Nation's most towering historical figure. This unique piano was manufactured by the house of Smith & Nixon, which, while not a Kentucky enterprise, has its headquarters at its borders, in Cincinnati, with only the Ohio river between, and spreads its energies over that and the other southern states.

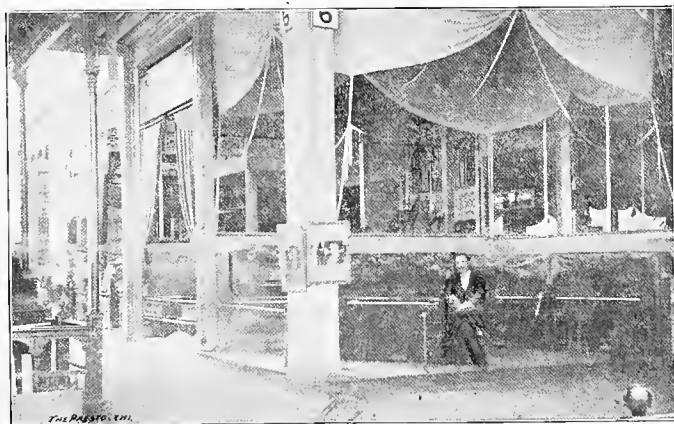


THE ABRAHAM LINCOLN SOUVENIR.

itors to the state buildings, not only because of its historical associations, but for its superior tone qualities as well.

Cincinnati, with only the Ohio river between, and spreads its energies over that and the other southern states.

The Lincoln piano was manufactured entirely of oak wood cut from the birthplace farm of Abraham Lincoln, in LaRue County, Kentucky, for exhibition at the Columbian Exposition. In the front panels of the piano are two bronze medallions of Abraham Lincoln and his wife. The middle panel is of solid oak, hand carved, with "My Old Kentucky Home" surrounded by wreaths of acorns and oak leaves. This instrument attracted a large share of attention from the throng of vis-



View in Section "I."

THE WORK OF INDIVIDUAL JUDGES.

THE following list of the work of the Judges will be found a convenient reference to their individual reports. The American (United States and Canada) list includes all examinations except musical compositions, and the Foreign list excludes musical publications, compositions and all other exhibits except pianos, organs, harmoniums and their accessories, brass, woodwind and stringed instruments, etc., etc. The examinations of each judge were as follows:

DR. GASTON BODART.

Hartmann Bros. & Reinhard (musical instruments), J. Friedrich & Bro., (stringed instruments), New York City.

FOREIGN.

Great Britain—Rudall, Carte & Co., (flutes), London.

Japan—Denbei Nakabayashi, (Yakumokota); Genbei Sakata, (drums); Shinsuke Sasatani, (gut music strings); Osaka;—Masakichi Suzuki, (violins); Nagoya.

E. P. CARPENTER.

Geo. P. Bent, (organs), W. W. Kimball Co., (2-reed organ—portable pipe organs), Lyon & Healy, (2-blowing apparatus for pipe and cabinet organs—Peloubet church organs: tubular pneumatic), A. Reed & Sons, (pianos), Newman Bro's. Co., (organs), Story & Clark Organ Co., Chicago;—Jno. C. Haynes & Co., (guitars, mandolins, etc.), Mason & Hamlin Organ & Piano Co., (Liszt organ), Boston; Jacob Bros (pianos), J. Howard Foote, (3-guitars and mandolins—J. H. Foote's Boehm Flutes—collective exhibit), New York;—Harry Coleman, (band instruments), Jno. Albert, (bass viol), Philadelphia;—Mason & Risch Vocalion Co., L't'd., Worcester, Mass.;—Estey Organ Co., Brattleboro, Vt.;—Henry Pilcher's Sons, (pipe organ), Louisville, Ky;—Washburn & Moen, (piano wire), Worcester, Mass.;—Hon. Levi K. Fuller, (exhibit of tuning forks), Brattleboro, Vt.;—M. J. Partello, (loan exhibit), Washington, D. C.;—C. G. Conn, (2-clarinets and cornets—military band instruments). Elkhart, Ind.;—Dominion Organ & Piano Co., (organs), Bowmanville, Ontario, Canada.

FOREIGN.

Great Britain—E. Bishop & Sons, (Insulators for pianos), London.

Germany—Paul Starck, (table harp), Markneukirchen.

Italy—G. Mola, (pianos), Turin.

Spain—Salvio Morbey, (music strings), Barcelona.

Switzerland—Langdorff & Sons, (Swiss music boxes), Geneva.

SENORITA ESMERALDA CERVANTES.

Lyon & Healy (harps), Chicago, Ill.

The C. F. Zimmermann Co., [2 Awards], (autoharps), Dolgeville, N. Y.

FOREIGN.

Costa Rica—Maximo Moreles, (mandolins), San Jose.

Germany—Andreas Koch, Trossingen.

Italy—Rancati & Co., (theatre costumes, armours, etc.), Milan.

Mexico—Government of Michoacan, City of Morelia, (guitars); Nerrera Guterroz Jesus, (revolving theatre model), City of Mexico;—Louisa Traconis, (guitar), Yucatan.

Spain—Francisco Pau, (guitars); Jose Marti, (Timbrel, guitars, etc.); Enrique Garcia, (guitars), Barcelona.

HUGH A. CLARKE.

Conover Piano Co., Geo. P. Bent, (pianos), Tonk M'fg. Co., (music cabinets, stools, etc.), Chicago;—Kranich & Bach, (pianos), Sohmer & Co., (pianos), New York City;—Morris Steinert, (collection of old and rare

musical instruments), New Haven, Conn.;—Shaw Piano Co., Erie, Pa.;—Wegman & Co., (Wegman Piano Co.), Auburn, N. Y.;—Dominion Organ & Piano Co., (pianos), Bowmanville, Ontario, Canada;—O. Newcombe & Co., (pianos), Toronto, Canada.

FOREIGN.

Austria-Bohemia—A. Proksch (pianos), Vienna.

Germany—Carl Scheel, (pianos), Cassel.

Russia—J. Tsimmerman, (string organ); M. Schroeder, (pianos). St. Petersburg;—A. Oberg, (pianos), Moscow.

PROSPER LAMAL.

Lyon & Healy, (3-1. stringed instruments: guitars, mandolins, mandolas, bandurias, banjos & banjorines, zithers—2. general display—3. Monarch snare drum), J. W. Banks, (guitar), Chicago;—Angello Mannillo, (mandolins), Aug. Gemunder & Sons, (violins, guitars), New York City;—Van Duzen & Tift, (E. W. Van Duzen Co.), (chime bells), Albert Krell, Sr., (stringed instruments), Cincinnati, Ohio;—Jos. Rogers, Jr., (banjo and drum heads), High View, N. Y.;—F. W. Kreling & Sons, (banjos), San Francisco, Cal.;—New Jersey Wire-Cloth Co., (stage scenery, curtains, etc.), Trenton, N. J.;—Clinton H. Meneely Bell Co., (chimes), Troy, N. Y.;—S. S. Stewart, (banjos), Philadelphia, Pa.

FOREIGN.

Argentine Republic—Arturo De Marchi (brass instruments); Jose M. Nolinari, (mandolins and violins); F. Nunez & Co., (guitars), Buenos Ayres.

Austria-Bohemia—Franz Angerer, (stringed); Phillip Brunnbauer, (mouth organs); Anton Dehmal, Wenzel Dotzauer, Jno. Forster, (harmonicas); Karl Fromm, (zithers); Daniel Fuchs, (brass); Karl Handek, (stringed); A. Kiendl, (zithers and violins); Karl Kirchner, (zithers); M. Nowy, (zithers), Vienna.

Germany—C. B. Sichelka, (accordions), Hamburg;—M. Welte & Sons, (orchestrions), Freiburg;—Dr. Alfred Stelzner, (stringed instruments), Dresden;—Alb. Ellersieck, (stringed instruments), Rostock;—Otto Louis, (stringed instruments), Düsseldorf;—F. Lange, (concertinas, etc.), Chemnitz;—C. Kruspe, (wood and wind), Erfurt;—Gunther Körner, (accordions), Gera;—Wilh. Arnold, Aschaffenburg;—Frati & Co., (orchestrions, hand organs, etc.); Cocchi, Bacigalupo & Graffigna, (orchestrions); K. Heilbrunn's Sons, (drums); L. Lowenthal [Lowendall Star Works], (violins, violas, cellos, bows, etc); Emil Ritterhausen, (flutes), Berlin;—Fabrik Lochmann'scher Musik-Werke, (self-playing instruments); Schutzhold & Werner, (music boxes), Leipsic;—J. Haslwanter, (guitars and zithers); Georg Tiefenbrunner, (zithers); Joseph Thumhart, (zithers), Munich;—Ch. Weiss, (mouth harmonicas); Christian Messner & Co., (mouth harmonicas); Math. Hohner, (mouth harmonicas), Trossingen.

Great Britain—Joseph Higham, (band instruments and Tympani drums), Manchester, Eng.

Guatemala—Mons. Chaves, Castellanoas & Molins, (Marimba, a native musical instrument); Vincents Espana (inlaid guitar), City of Guatemala.

Italy—Aversa Caetano, (violins), Messina;—Camillo Di Leo (mandoline), Palermo.

Russia—M. Stradlez, (Harmonicum); W. Loborey, (harmonic attachment), St. Petersburg.

Switzerland—Mermød Bros., (Swiss music boxes), St. Croix.

MAX SCHIEDMAYER.

Chickering & Sons, (Chickering Pianos), Boston, Mass.;—Chicago Cottage Organ Co., (organs), W. W. Kimball Co., (pianos), Jos. Bohmann, (stringed instruments), Ledden & Hernon, (music leaf turner), S. Brainard's Sons Co., (sheet music), Chicago;—Strauch Bro's., (piano actions), Alfred Dolge & Son, (2-felt for pianos and organs—sounding boards—piano hammers—piano cases), New York City;—E. P. Carpenter Co., (organs), Brattleboro, Vt.;—Ft. Wayne Organ Co., Ft. Wayne, Ind.;—Colby Piano Co., Erie, Pa.;—A. B. Chase Co., (pianos), Norwalk, Ohio.

FOREIGN.

Austria-Bohemia—Chas. Mayer, (reed mouth pieces); Jas. L. Pick, (harmonicas); Antony Plocek, (sordina for violin); Johann Rosel, (brass instruments); Karl Stecher, (wood wind); Wm. Tbie, (harmonicas), Vienna;—W. Stowasser's Sons; G. V. Kohler's Sons, (wood and wind instruments); Bohland & Fuchs, Graslitz, Bohemia;—Jos. I. Schuster, Kirchberg, Bohemia;—V. F. Cerveny & Sons Koenniggratz, Bohemia.

Denmark—J. Emil Felumb, (grand pianos); Tang Jensen, (piano actions) Copenhagen.

Great Britain—Joseph Higham, Manchester, Eng.

Russia—J. Tsimmerman, (wind and stringed instruments); A. Hubner, (cornets); E. Heisser, (violins), St. Petersburg;—L. Shapnovsky, (meloharmoniphones),—Odessa; H. I. Jindrzhishek, (violins), Kiev.

Sweden—Joh. Haydahl, (upright pianos), Karlskrona.

V. J. HLAVAC.

O. Ditson Co., (musical publications), Mason & Hamlin Organ and Piano Co., (pianos), Boston;—Boardman & Gray, (pianos), Albany, N. Y.;—Krell Piano Co, Cincinnati, Ohio;—Chas. M. Stieff, (pianos), Baltimore, Md.;—J. W. Pepper, (band instruments), Philadelphia;—Starr Piano Co., Richmond, Ind.

FOREIGN.

Great Britain—James Wheeldon, (music stand), Stockport, Eng.;—S. & P. Erard, (harps); F. Besson & Co., (brass band instruments), London.

Germany—M. F. Rachals & Co., (pianos), Hamburg;—Ludwig Hupfeld, (mechanical piano), Leipsic—Eutritsch.

Italy—Alfonso F. Abbate, (wind instruments); Nicola R. Calaca, (mandolins); C. A. Kisslinger, (violin strings); Cesare Ruggiero, (wind instruments); Vinaccia Bros., (mandolins, etc.); Naples;—Ersillio Cozzi, (wind instruments), Crespino;—Carlo T. Giorgi, (accessories to wind instruments), Florence;—J. Benti Marradi, (self-vibrating instruments), Pistoja;—Eugene Degani, (violins), Venice;—Bella, Eredi & Co., Verona.

GEO. STECK.

Hallet & Davis Co., (pianos), Everett Piano Co., Boston, Mass.;—Bush & Gerts Piano Co., C. A. Gerold, (pianos), Adam Schaaf, (pianos), Jas. Evetts, (tuning attachment), Chicago;—Francis Bacon, (pianos), Wessell, Nickel & Gross, (Piano Actions), New York City;—Chase Bro's. Piano Co., Muskegon, Mich.;—A. Barthelme, (piano action), Toronto, Canada.

FOREIGN.

Germany—F. L. Neumann, (pianos), Hamburg;—Moritz Poehlmann, (steel piano wire), Nuremberg;—Stahl and Drahtwerk, (piano strings, wire netting, etc.), Roeslau.

Russia—Th. Muhlbach, (pianos) St. Petersburg.

DR. FLORENCE ZIEGFELD.

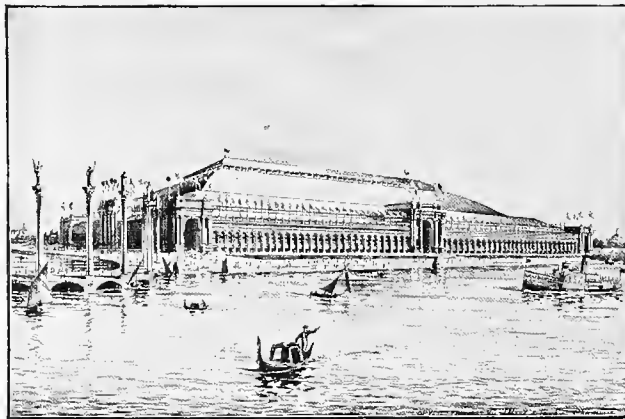
Vose & Sons Piano Co., Boston;—Estey Piano Co., Hardman, Peck & Co., (pianos), J. & C. Fischer, Paul G. Mehlin & Sons, (pianos—Mehlin Piano Co., Minneapolis, Minn.), Automaton Piano Co., New York City;—Schomacker Piano Co., Philadelphia, Pa.;—Waterloo Organ Co., (pianos), Waterloo, N. Y.

FOREIGN.

Germany—Rohlfing Bros., (pianos), Osnabrück;—Edward Seiler, (pianos), Liegnitz;—Grotrian, Helfferich, Schulz, successors to Th. Steinweg, (pianos), Brunswick.

Russia—V. Reinhard, (pianos); M. Bietepage, firm J. Becker, (pianos), St. Petersburg.

The awards for the Schubert pianos and the Music Cabinets exhibited by the Pick Sisters, were signed by Fidelia B. Hamilton, and that of the Farrand & Votey Organ in Festival Hall, and of the mechanical pianos of Pembia & Co., Barcelona, Spain, by Fannie Johnson Leigh, which, with the two or three other exceptions in Foreign exhibits (as will be seen by reference to the list of Awards,) constituted their assignments outside the musical compositions.



MUSIC TRADE REPRESENTATIVES, WORLD'S COLUMBIAN EXPOSITION.



ELDOM, if ever before, was there gathered anything like the aggregation of combined artistic and commercial piano skill as was represented by the gentlemen in charge of the booths in Section I, World's Columbian Exposition. It is the skill, experience and enthusiasm of the salesmen, no less than the excellence of the instruments themselves, that have brought the American piano and organ to their present place in the hearts of the people.

And it is not too much to say that among the managers of the World's Fair booths were many of the leading piano experts of the world. And, in the aggregate, the gentlemen whose portraits will be recognized in the picture represent the highest intelligence and skill yet attained in the fast expanding music trades of America. We regret that, large as is the group which we present, it is still incomplete, a number of the representatives in Section I being temporarily absent when the photograph was taken. Beginning at the left of the group, we will introduce the gentlemen in regular order, as numbered.

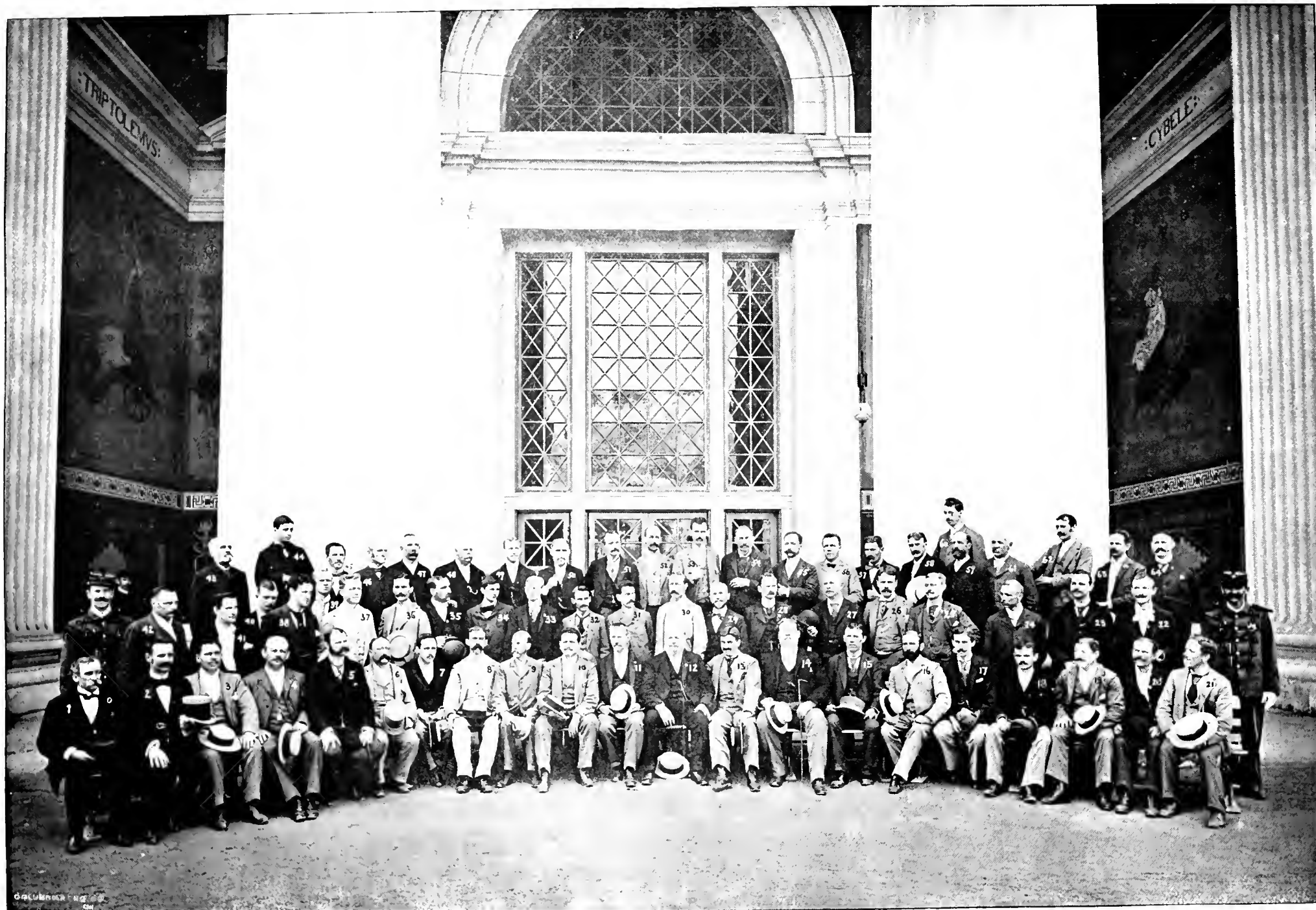
1. J. D. Colby, a practical piano man, had charge of the tuning of instruments of several of the exhibiting houses in Section "I."
2. Geo. B. Ross had charge of the Stewart banjo exhibit.
3. H. F. Brown of the Behr Bros.' booth; now with Decker Bros. in New York.
4. A. G. Clemmer, of the Hallet & Davis exhibit; now with Hallet, Davis & Co.'s Cleveland, Ohio, house.
5. W. O. Bacon, of the Chickering & Sons booth; now with Decker Bros., New York.
6. Prof. Brutzkiewicz, had charge of the booth of Boardman & Gray; now teaching music in Chicago.
7. E. A. Pelton, of the Chas. M. Stieff Baltimore house.
8. W. C. Burgess, of the Wegman Piano Co. Mr. Burgess has since been made president of the Wegman Piano Co., of Auburn, N. Y.
9. R. F. Keith had charge of the Newman Bros. exhibit.
10. Jos. Gross of the Behr Bros. booth; now with the newly organized Behr Bros. & Co.
- 11, 12, 13 represent Dr. Selim H. Peabody and his two clerks—the Doctor occupying the center position. These gentlemen deserve well of the musical world for their kindly offices and unfailing courtesy.
14. Prof. Geo. E. Eager, a man of strength in a musical way, being artist, composer and teacher. He had charge of the A. B. Chase concerts, and had as his co-operator Master Rubinstein Demarest, a five year old piano player of great promise.
15. H. Scharback had charge of the Wessell, Nickel & Gross action exhibit.
16. S. D. McIntyre, traveler for the A. B. Chase Co., with which house he has been connected for fifteen years.
17. G. Carl Bronson, of Chase Bros. Co. booth. Mr. Bronson is a baritone vocalist, and has written several creditable musical compositions. He is now with the Chicago Cottage Organ Co., in Chicago.
18. M. L. Hafner, of the Sohmer booth.
19. A. M. Baier, of the Julius Bauer exhibit.
20. E. E. Todd, a skilled tuner, and secretary of the Piano Tuners' National Association. Mr. Todd had charge of the tuning for several firms exhibiting at the Fair.
21. William Davis, in charge of the Francis Bacon exhibit, and of the E. P. Carpenter Co.
22. F. L. Clarke had charge of the J. & C. Fischer exhibit.
23. George J. Dowling, of the Vose & Sons exhibit; now with the Briggs Piano Co.
24. W. H. Guernsey, of the Jacob Bros. exhibit.
25. The practical man and tuner of the Vose & Sons exhibit.
26. H. H. Hart, of the Henry F. Miller & Son's establishment.
27. J. Donnelly, of the Schubert piano exhibit.
28. J. H. Phelps, a well-known expert who is oftenest spoken of in connection with his celebrated harmony attachment, a device which has been patented in America and in Europe. Mr. Phelps was associated with the Malcolm Love booth at the Fair.
29. F. Reinhard, of the well known New York musical instrument house bearing his name.
30. Robert Widenmann, was Alfred Dolge & Son.

MUSICAL INSTRUMENTS AT THE WORLD'S COLUMBIAN EXPOSITION.

31. S. Singleton, who had charge of the Zimmerman Autoharp exhibit of Alfred Dolge & Son.
32. W. A. Reed, whose family for three generations have been prominent in the music trade. Mr. Reed is a grandson of the late Alanson Reed.
33. Charles Mehlin, of the Mehlin Piano Co.
34. Henry Wegman, of Wegman Piano Co., and only son of the late Henry C. Wegman.
35. Philip A. Starck, of the Story & Clark Organ Co. exhibit. Mr. Starck was also one of the founders of the Starck & Strack Piano Co., which was later absorbed by the Russell Piano Co.
36. J. W. Gossard, of the Estey booth.
37. A. H. Smith, of Hardman, Peck & Co. exhibit.
38. M. E. Jones, the piano player of the Malcolm Love booth.
- 39 and 40 unfortunately are unknown in this connection.
41. A. D. Goodrich, the musician of the Estey exhibits of the Fair.
42. George S. Quenton, for a time in charge of the Automaton piano exhibit.
43. J. H. Russell, father of Mr. C. C. Russell, of the Russell Piano Co.
44. Unknown.
45. R. L. Prechtel, with the A. B. Chase Co. exhibit.
46. Samuel Tracy, of the Starr Piano Co. exhibit.
47. Carl Hollender, a well known member of the music trade, who has friends all over the country.
48. Geo. Boltwood, of the Chase Bros. Co. exhibit.
49. Harry Schaaf, of the Adam Schaaf piano exhibit.
50. Col. M. H. McChesney, well known as a teacher, inventor and practical piano man, who had charge of Geo. P. Bent's "Crown" piano and organ exhibit.
51. Max M. Sterne, of the exhibit of the B. Shoninger Co. Mr. Sterne is a good musician. He is a native of Germany, and a resident of Canada, where he has been honored by several commissions from that government.
52. G. W. Mills, who had charge of the exhibit of the Ft. Wayne Organ Co.
53. J. S. Gray, a member of the firm of Broadman & Gray.
54. F. Peechin, of the H. Lehr & Co. organ exhibit.
55. Henry Pilcher, of the firm of H. Pilcher's Sons, organ builders, of Louisville, Kentucky. Mr. Pilcher was best known in Section I as the manufacturer of the great organ, the recitals on which delighted so many visitors.
56. Will Collins, the well known organist, who had charge of the Lyon & Healy Peloubet organ.
57. L. L. Christianer, of the Krell Piano Co. exhibit.
58. Alfred H. Williams, of the Henry F. Miller booth.
59. J. L. Stearns, the practical man of the Ivers & Pond booth.
60. J. H. Burke, of the John C. Haynes & Co. exhibit.
61. Geo. S. Sanborn, of the Mason & Hamlin interests.
62. W. B. Todd, of the Todd banjo exhibit.
63. C. C. McClurg, whose artistic playing in the Vose & Sons Co.'s booth attracted much attention.
64. Irving L. Holt, the *charge d'affaires* of the Kimball booth. The selection of Mr. Holt by the Kimball Company to take charge of the extensive exhibits at the great Fair was another illustration of the wise policy pursued by that powerful company in the selection of men.

As has been said, the gentlemen already named do not include the entire strength of the musical instrument representation in Section I. In addition all of the following, and others, also, whose work was desultory, should have found a place in the group of portraits, for they all helped to make the musical instrument department of the Liberal Arts Building one of the most interesting features of the World's Columbian Exposition. We merely present the names of representatives of the booths with names of the exhibitors following in parentheses:

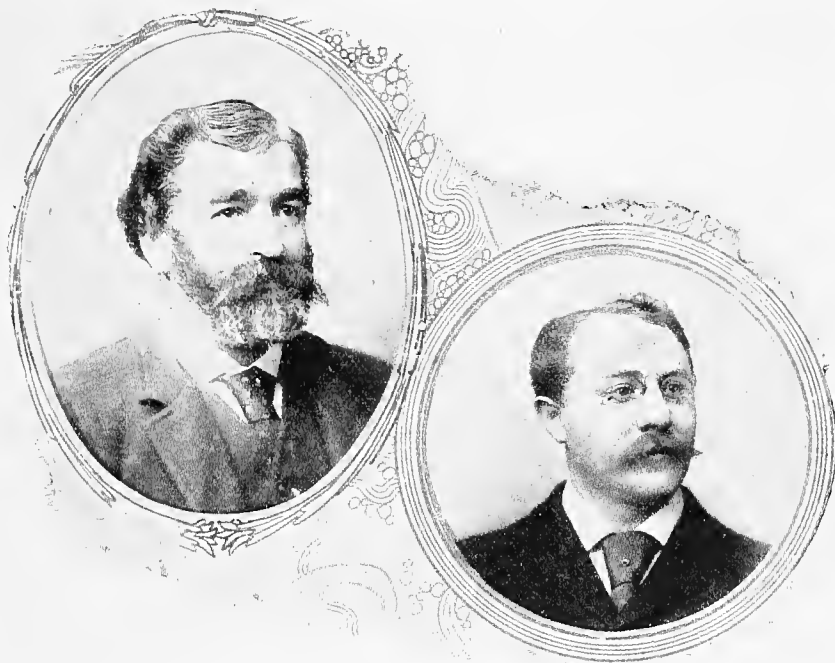
Ion Arnold, (Chicago Cottage Organ Co. and Conover Piano); Mark A. Ayres (Ivers & Pond Piano Co.); C. R. Adams, (Clayton F. Summy); F. A. Benjamin and Horace Shadel (Consolidated Piano Co.; Lawrence Organ Co.); Julius N. Brown, (Colby Piano Co.); Geo. F. Busse, (Julius Bauer & Co.); L. Cavalli, (A. Dolge & Son); DeVolney Everett, (Sohmer & Co.); E. M. Eastman, (Tonk Manufacturing Co.); A. G. Cramblitt, (Lyon & Healy); Justus Gray, (Schomacker Piano Co.); R. S. Howard, (J. & C. Fischer); Byron Jones, Jr., (Tonk Manufacturing Co.); H. M. Lay, (Estey Organ and Piano Co.'s); E. G. Mason, (Mason & Risch Vocalion Organ Co.); W. H. Richards (Everett Piano Co.); Albert M. Strauch, (Strauch Bro's.); Ed. Weber, (Schomacker Piano Co.); W. J. Elwell, (J. W. Pepper); N. L. Gebhardt, (A. B. Chase Co.); F. B. Le Febre, (another representative of the Tonk Brothers' interests); T. P. Brooke, (leader of the Chicago Marine Band, who had charge of the exhibit of Harry Coleman); H. W. Foote, (J. Howard Foote); L. E. Thayer, (Ft. Wayne Organ Co.) and others.



REPRESENTATIVES OF THE AMERICAN MUSIC INDUSTRIES, SECTION "L" MANUFACTURES AND LIBERAL ARTS BUILDING, WORLD'S COLUMBIAN EXPOSITION.

Long as is the foregoing list of active American music trade representatives at the World's Fair, it is not yet altogether complete although we have endeavored to include the names of all who were more or less actively associated with the various interests in Section "I." Numerous obstacles have prevented; especially have we been unable to present portraits of all of these gentlemen and hence the several omissions which will be noticed. Among such are several who were connected with musical interests in Section "I" only temporarily, while several others drifted out of the business since the Fair closed, and again, a few failed to comply with the request for their photographs. But it has, nevertheless, been our

aim to make this feature of the book as complete as possible. We believe that in future years this chapter will prove a very important and interesting part of the record of America's musical industries at the time of the Columbian Exposition and the Four Hundredth Anniversary of the discovery of the New World. In furtherance of this effort at completeness in the presentation of the music trade representatives, a second group is herewith given on this page, followed by a third group, the faces



L. CAVALLI.

H. LEONARD.

in these groups being all that we have been able to gather of those who do not appear in the large photographic group taken on the World's Fair grounds, as shown in the special "insert" between pages 166 and 167. True, the gentlemen whose faces appear in these groups, being reproductions from photographs, appear more prominently than their *confreres* in the group taken from life. This may be considered as making amends to appear before the photographer's lens on that beautiful morning in August. The two familiar faces seen on this page, are entitled to special consideration for their activity during the Fair and since. They have also the peculiar claims of being connected with a house whose relations with the entire music trade is congenial and pleasant. At the Exposition Mr. Cavalli and Mr. Leonard were regarded as typifying all that, which implies courtesy and diplomacy in connection with the commercial side of music. The grace of the first named gentleman, when in attendance at the Dolge exhibit in Section "I," cannot be better impressed upon the reader's mind than by quoting the following from the *Daily Presto* of June 5, 1893.

"The Count is at his best when in attendance upon a lady. It would freeze the blood in the veins of a jealous man to note how well bestowed by the Count and how gratefully received by the ladies, are those attentions. He has an air of courteous homage when rendering the slightest service, that goes straight to the center of the female heart. It was worth a dollar to see the stately courtesy with which he disentangled a lady's dress from a nail, in the German department the other day, and it was worth two dollars to see the beaming look the lady gave him as he rushed to her assistance, addressing her at the same time as, 'My dear lady.' "



Supplementary Group—Representatives American Music Industries,
Section "I," World's Columbian Exposition.

A better pen picture could scarcely be possible, and it leaves no cause to wonder that Count Cavalli is a popular man. And he is no less able in business than agreeable in social intercourse. Nor is Mr. Leonard far behind his senior of the Dolge contingent in the matter of affability or true courtliness. He proved a valuable acquisition to Section "I" society, and it can be as truthfully said of him as of anyone else associated with the Fair, that all who met him know him, and all who know him admire him. This is saying much, and indicates to how broad an extent Mr. Leonard is known and how generally he is liked.

Among the "counterfeit presentments" on the preceding page are several which will be at once recognized by all who have even a slight acquaintance with the *personnel* of America's wide-spreading musical industries. As in the larger double-page group between pages 166 and 167 we here use numerals by which to indicate the individual identities, as follows:

1. Ion N. Arnold, who had charge of the Chicago Cottage Organ Co. exhibit. Mr. Arnold has now abandoned the commercial side of music and is devoting his talents to composition. He has already produced several important works, among which is the opera "Yetiva," and his "La Belle Americaine" will be produced during this present year, 1895. Mr. Arnold's piano playing at the Fair will be remembered, and especially the persistency with which he rang out the "Conover" march.

2. J. H. Phelps, the inventor of the "Phelps Harmony Attachment," a device which added to the admirable musical effects of the Malcolm Love piano in Section "I." Mr. Phelps is a resident of Sharon, Wis., where he is active in musical pursuits.

3. N. L. Gebhardt, of the A. B. Chase Co. exhibit, and one of the most popular gentlemen associated with the musical interests of the Fair.

4. R. O. Burgess, who presided over the destinies of the Needham Piano and Organ Co.'s interests in Section "I." Mr. Burgess is now associated with the Wegman Piano Co., of which his brother, Mr. W. C. Burgess, is secretary and treasurer.

5. L. E. Thayer, of the Fort Wayne Organ Co. Mr. Mills, whose portrait appears in the large group, had charge for two months when Mr. Thayer went to his relief and added to his own already large army of personal friends.

6. A. B. Saltzer, who represented the interests of the Vocalion Company at the Fair. Mr. Saltzer is another of the gentlemen who by their affability and wide experience has won friends wherever the devotees of music exist.

7. F. A. Benjamin, of the combined exhibit of the Consolidated Piano Co., (Guild) and the Lawrence Organ Co., in Section "I." Mr. Benjamin is a well known member of the trade at Marshalltown, Iowa.

8. Horace Shadel, Jr., artist as well as musician, who aided Mr. Benjamin in caring for the displays under his charge. Mr. Shadel's skillful work will be found in a number of the pen-sketches of exhibits in this Awards Souvenir.

9. Howard W. Foote, of J. Howard Foote. At the time of the Fair Mr. Howard Foote was, as he had been for many years, manager of the Chicago branch of J. Howard Foote, New York. With the present year, however, the Howard W. Foote Co. was organized and became the successor to J. Howard Foote in Chicago.

10. Thos. Richards, of the Everett Piano Co.'s booth. Mr. Richards is a well known salesman and is still associated with the Chicago ware rooms of the John Church Co.

11. W. J. Elwell, of the exhibit of J. W. Pepper, of Philadelphia. Mr. Elwell is now resident manager of the Pepper branch in Chicago.

12. Carl Bronson, who was with the Chase Bros. Piano Co. during the Fair, and who is now a valued salesman with the Chicago Cottage Organ Co. Mr. Bronson is a gentleman of many accomplishments, being a vocalist and musician, as well as an expert in trade affairs.

13. C. R. Adams, the sheet music expert, who looked after the interests of the Clayton F. Summy exhibit.

14. C. F. Thompson, of the Thompson Music Co., whose booth was directly behind that of *The Presto* in Section "I."

15. F. B. Le Feber representing the combined display of the Tonk Manufacturing Co. and Wm. Tonk & Bro.

16. Leo Heerwagen, of the Chicago branch of the Farrand & Votey Organ Co. To Mr. Heerwagen's industry and skill was due much of the impression made by the great organ in the Manufactures Building. He not only secured the contract for putting the instrument in place there, but personally managed the numerous concerts which were given upon it by leading organists.

17. A. M. Sweetland, a gentleman well known in connection with the Newman Bros. Co. Though not regularly on duty there, Mr. Sweetland was so frequently in attendance at the Newman Bros. booth as to entitle him to a place among the trade representatives in Section "I."

All of the gentlemen just referred to, and also those whose portraits appear in the preceding groups, took prominent part in affairs in Section "I" of the World's Columbian Exposition. And, large as is the combined list of music trade representatives already presented in this work, there are still others whose work in connection with the musical interests of the Fair entitles them to a place in these groups. But that they do not appear is not altogether chargeable to any lack of effort, but rather to the inability to secure suitable portraits of them. Of course the ones who shared together the labors in Section "I," and enjoyed the delights of its social diversions, have scattered since the marvelous "White City" disappeared from the face of the earth. And it has required no little work to gather together the pleasant reminders of the days that are gone which add so materially to this chapter. We know that to make the groups of representative men in Section "I" complete, there should also appear the smiling features of Mr. DeVolney Everett, who had charge of the exhibit of Sohmer & Co, but who is now associated with the Starr Piano Co., also of Mr. A. L. Ebbels, who assisted in the entertainment of visitors to the Dolge display at the Fair. There should also be a likeness of Mr. Edward Ambuhl, the veteran of the Chickering contingent in Section "I," and of his son, George E. Ambuhl, who aided him, and who has since been connected with the Chicago branch of the famous old piano house. And, as memory goes back and in fancy revisits the various piano booths in the south-east corner of the great Manufactures Building, other scarcely less familiar faces arise to remind us that nothing can be wholly complete. We should also have the portraits of Mr. Shuman Jones, who relieved Mr. Tracy, of the Starr Piano Co.'s booth, during the last half of the Fair; of Mr. A. G. Cramblitt, whose activity in the Lyon & Healy interests contributed to the splendid display of that house; and Mr. E. W. Furbush who was conspicuous in connection with the Vose & Sons' exhibit. Further reference to Mr. Furbush will be found in the article on the Briggs Piano Co. And there are doubtless others who will, we are sure, accept the "wish for the deed," and aid us to be even more nearly complete and thorough, should the demand for this History of the Musical Interests at the Columbian World's Exposition be such as to suggest a second edition.

The Exposition was a great promoter of good fellowship. Naturally, so large an aggregation of gentlemen whose interests were in a measure identical was conducive to great sociability, and many friendships were cemented during the six months of the Fair which will continue through years to come. And, as was also to have been expected, the duties of the Exposition were enlivened by many incidents of wit and good nature. Even a multitude of pianos, being played at the same time, could not damp this feeling. Nor was any opportunity for a practical joke permitted to escape. "What's the news this morning?" asked one of the music trade men of a new comer. "Bob Burgess has a new pair of shoes," was the response. "Which of the brothers is Bob?" interrupted a third. "Oh, he's the Needham Burgess. Will's the Wegman Burgess." "Yes, yes, Bob's the Needham Burgess. Well, when Bob got the shoes did he need 'em?" It is said that this sort of pun, mellow as it may seem, was welcomed as a relief from the never-ending round of eager questions in Section "I."

A funny incident, which will serve to illustrate thousands of others similar, took place at the Steinert collection of ancient instruments. "What's them, Ma?" asked a verdant maiden, pointing to the spindle-legged forerunner of the piano. "Why, Sarah Jane," replied the doting parent, "don't you know what them is? They is Stainer's k'lection of ancient spinnages." A feature of the Hallet & Davis booth was a register, after the hotel plan, in which visitors were requested to enter their names. "Be pleased to have you register, sir," said young Mr. Fox, in charge during Manager Clemmer's absence, as a somewhat verdant specimen of humanity strolled along. The man addressed stopped and drawled out, "Wall, I dunno about that: how much do you charge for rooms?" "Two dollars a day, on the roof," came the reply, just as a light dawned upon the stranger's mind and he slipped out of sight in the throng. It would take a volume to tell of the funny incidents in Section "I," and doubtless many of the quips and quirks of the music men still survive and have been added to the fund of universal humor.

There remains one more of the champions of Section "I," whose popularity was so great and whose skill so remarkable as to entitle him to more than a mere mention. We refer to the little artist of

the A. B. Chase Co.'s exhibit—Master Rubinstein Demarest, aged five years, whose portrait together with that of his teacher, appears herewith. The little artist won the love of all who met him, and his



GEO. E. EAGER AND HIS PUPIL,
MASTER RUBINSTEIN DEMAREST.

piano playing was almost marvelous, considering his youth. It was a pretty sight to see the tiny artist, together with his sturdy teacher, his little fingers flying over the keys side by side with the comparatively giant hand of his master. Prof. Eager, director of the musical department of Lake Forest University, had charge of the artistic features of the A. B. Chase Co.'s display, and he was ably assisted by his tiny pupil. Master Demarest is a native of St. Paul, Minn., where he is regarded as a protege of great promise. Thus the A. B. Chase Co.'s booth boasted of the largest and smallest pianists at the World's Columbian Exposition.

And yet, with the long list that has been presented, the gentlemen themselves will gallantly second the suggestion that even now the "half has not been told." For the ladies of Section I have not yet been referred to. The part played by the pianists of Section I in rendering the musical departments of the Exposition attractive was such as entitles them to special praise, and it is a pleasure to present their portraits in this connection, together with brief sketches of their musical development.

Mrs. Amy Major was born in Portsmouth, England, and received her musical education at the Royal Academy of Music in London. She displayed her ability as a pianist at the early age of four, attracting much attention. She studied under the *virtuoso*, Otto Goldschmidt, husband of Jenny Lind. With her parents she settled in Rochester, N. Y., where her talent was readily recognized. She married, and continued her musical work, meeting with excellent success in the east, enjoying the favoritism of the admirers of musical art. She had but recently removed to Chicago from the East, but her enviable reputation quickly followed and won her many friends. She was the pianist of the Everett exhibit during the Fair, and her brilliant playing and superb touch drew the attention of the critics.

Miss Mabelle Lewis might with propriety be called a prodigy, for she began the study of music but two years before the Fair, under Dr. Rupp of the Adrian College of Music. She remained there for two terms, when she placed herself under the instruction of Dr. Ziegfeld, of the Chicago College of Music. Miss Lewis won from that Chicago conservatory a gold medal of merit in the study of harmony and composition. Miss Lewis was the pianist of the Adam Schaaf piano at the Fair.

Miss Eudora Blanding began the study of music when a child, under the instruction of her mother, a lady of many musical accomplishments. Miss Blanding graduated from the Chicago Musical College in 1890. After graduating she took a year's course in harmony and composition, and has since done much public playing, especially at society and club entertainments. In her management of the Shaw Piano Company's exhibit she displayed much business tact, while her playing always drew crowds of pleased and appreciative listeners. Miss Blanding is at present a successful teacher of the piano in Chicago.

Miss Nellie Kirk is a young lady of high musical attainments. She is a graduate of the Cincinnati Conservatory of Music, and Miss Clara Baur, directress of this institution, said of her: "Miss Kirk was a pupil of the pianoforte department here for three years. She made rapid progress which soon placed her in the front ranks of the school. Her talent is undeniable." Among the musical works to which Miss Kirk devoted her attention at the Fair were a number of the compositions of Haydn, Mozart, Beethoven, Weber, Chopin, Rubinstein and others. She was also five years under Prof. McGrath, the celebrated Cincinnati teacher, who says of her: "Miss Kirk is a fine musician, and her touch is skilled and full of grace." It is no wonder that under the influence of such a *pianiste* the Wegman piano booth was a point of great interest.



LADY REPRESENTATIVES IN SECTION "I."

MRS. AMY MAJOR.
MISS MABELLE LEWIS.
MISS CLARA BELL PALMER.

MISS HANNAH GUISE.
MISS NETTIE DURNO. MISS A. J. KITTON.
MISS CORA PONN.

MISS EUDORA BLANDING.
MISS GERTRUDE CADY.
MISS NELLIE KIRK.

Miss Cora Ponn is a native of Bowmansville, Neb. She began the study of music at the age of seven. At eight she was sent to Council Bluffs for private instruction and remained there two years. When ten years old she played in her first concert. She was afterwards sent to the Northwestern Conservatory of Music, at Evanston, Ill., and graduated at the age of eighteen. Since then she has studied in Chicago under August Hyllested late of the Gottschalk Lyric School. She has been a resident of Chicago several years. Miss Ponn is a brilliant performer, and has that happy faculty of being able to play a class of music that delights her listeners. Her graceful and courteous manner won for her a host of friends, not only among the *habitués* of Section I, but from among the crowds that daily thronged about the Con-over booth to listen to her beautiful playing.

Miss Nettie Durno was born in 1876, and was the youngest lady pianist of Section I. She began the study of music at the age of six years, and graduated from the musical department of the Rockford, Ill., Seminary, at the age of fourteen. She has since studied in Chicago under J. J. Hattstaedt, director of the American Conservatory of Music, where she graduated with the highest honors, at the age of sixteen. During the last half of the Fair Miss Durno performed at the Chickening booth, where she had delighted crowds of people of high musical culture, and crowned the great house of Chickering with additional laurels.

Miss Gertrude Cady began playing the piano at the age of three years. She made her first appearance in a concert before her fourth birthday. Up to twelve years of age her playing was almost wholly extemporaneous, when she began the serious study of music under F. W. Merriam. At sixteen she went to Europe where she received instructions from Marmontel and Fissot, in Paris. In the Stuttgart (Germany) Conservatory she studied under Prof. Pruckner and Linder. She studied harmony under Carl Doppler. Since her return to America she has won many laurels by her playing in the larger Western cities. Among her most popular compositions is a waltz in D, composed at the age of twelve, with which Cappa, the late leader of the celebrated Seventh Regiment (N. Y.) band, was so much pleased that he arranged it for his band and played it with great success. While in Germany Miss Cady was made a member of the Baron von Breuning Society. During the last month of the Fair she played at the Mehlin booth, and Mr. Mehlin, as well as many others, regretted that she could not have been there during the entire Exposition.

Miss Clara Bell Palmer began playing almost before she can remember, but did not begin the real study of music until she was seven years old. One year later she filled the position of organist in a small church. She took a two years' course at the Waynesboro, Va., college, where, at the age of seventeen, she received the only medal ever conferred from the musical department of that institution. She afterwards graduated at the Peabody Conservatory of Music, in Baltimore, Md. For some time she has devoted herself chiefly to concertizing, and the *Baltimore American*, *The Richmond Times*, and many other papers have given her extremely flattering notices. She is not a mere piano player, but an artiste. During the closing months of the Fair she delighted crowds of people by her playing at the Stieff booth, and at the Texas State Building.

Miss Hannah Guise received the greater part of her musical education at the Notre Dame College, South Bend, Ind. She is a young lady of undoubted musical talent, as the thousands who heard her play at the J. & C. Fischer booth can testify. She only recently removed to Chicago, but has already established herself as a teacher and is also a vocalist of ability.

Miss J. A. Kitton, the representative of the Keller Bros. & Blight Piano Company during the Exposition, although possessed of much musical ability does not class herself as a *pianiste*. She has, however, business qualifications seldom possessed by ladies. It is evident that the firm she so ably represented are of this opinion also. They forwarded to her a souvenir of complimentary resolutions, accompanied by a beautiful solid gold watch and chain.

To these ladies the public is indebted for much of the enjoyment of the Fair, while to their indefatigable and artistic labors the exhibitors are under equal obligations.



EX-GOVERNOR LEVI K. FULLER, OF VERMONT.

THE TUNING FORK EXHIBIT.



O the musical enthusiast and student of acoustics, the most interesting features of all the displays in Section I was the tuning fork exhibit, contributed by the Hon. Levi K. Fuller, of Vermont. And it was scarcely less interesting also to the skilled piano manufacturers and other workers in the realms of tone. This exhibit illustrated the entire history of tuning forks from the date of their invention by John Shore, royal trumpeter to Queen Anne, 1711, to the latest invention by Levi K. Fuller, 1893, and is especially important, in that the collection being historic, containing numerous forks that have been in use during the entire period, fixes with perfect accuracy the musical pitch of the civilized world for nearly two hundred years, and when considered in this connection, fulfills the idea contained in the act of Congress creating the World's Columbian Exhibition—"to show the progress made in the

arts and sciences," as is to be found in but rare instances.

The scope of this remarkable exhibit and the impression it made upon the World's Fair judges, is seen in the text of the award which was granted to it. The award is as follows:

EXHIBITOR,

Group 158.

Class 933.

LEVI K. FULLER, Brattleboro, Vt.

Exhibit--Tuning Forks.

This exhibit deserves an award:

An illustrative loan collection, showing the development of the tuning fork from the year 1714 to the present day.

For the historical and unique character of the display.

For the wonderful achievement attained in establishing a universal pitch.

For progress in the art, shown in the original invention of an electrically welded tuning fork, securing thereby perfect accuracy of pitch, and being a great improvement over former methods of manufacture.

The oldest tuning fork extant (1714) is here exhibited, being known as the "John Shore Fork." Handel's (1749) is also shown; and furthermore a large number of forks illustrating the pitches in vogue in various countries prior to the adoption of the international pitch (A-435) introduced by the exhibitor, Gov. Fuller, of Vermont.

This constitutes one of the most interesting exhibits in the musical section and merits the highest praise.

Approved: K. BUENZ,
President Departmental Committee.

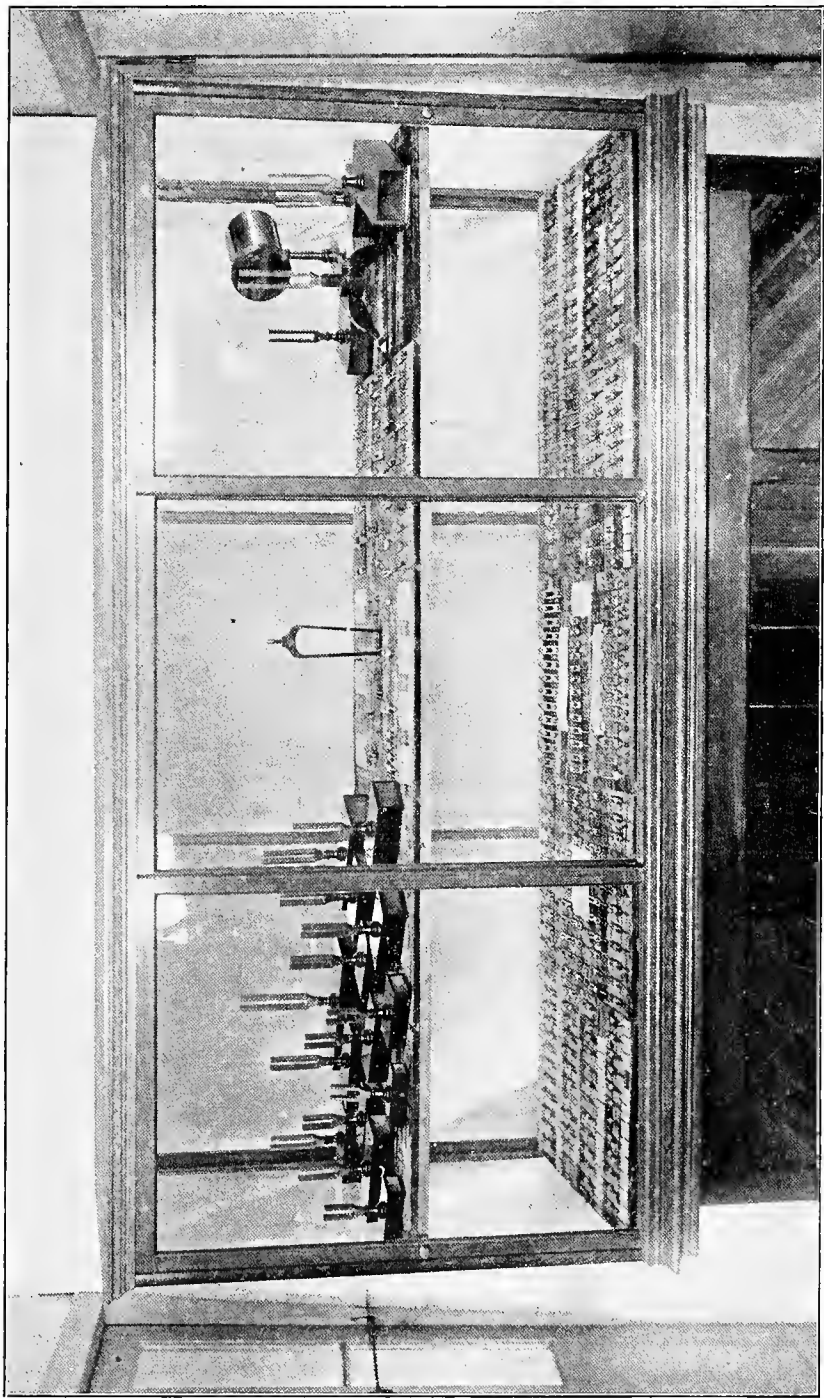
(Signed)

Approved: JOHN BOYD THACHER,
Chairman Executive Committee on Awards.

Individual Judge.

The collection numbered 350 forks. A few are here mentioned—those which have had the most important influence on musical pitch during the past two centuries.

After the ascension of the throne by George I, 1714, he promoted John Shore to be sergeant trum-



HON. LEVI K FULLER'S TUNING FORK EXHIBIT.

peter at the entry of the palace, who ordered the fork shown in this exhibit to be the standard of pitch, the fork giving the sounds of A 209.93 v. s.— the equivalent of A 419.86. Other³ notable forks were as follows:

Handel's own fork of 1749—A 422.5.

Certified copy of the Klein fork of Vienna, made for Mozart—A 421.6.

Certified copy of Sir George Smart's fork, London.

Philharmonic, 1820, A 423.5.

Certified copy of Sir Michael Costa's, London.

Philharmonic, 1850, A 454.7.

Certified copy of Sir Michael Costa's, London.

Philharmonic, 1854, A 452.5.

French Diapason Normal, A 435, Koenig.

Conservatory fork, Paris, A 435.45.

Vienna Congress, A 435.

Original fork, International Pitch, N. Y., A 435.

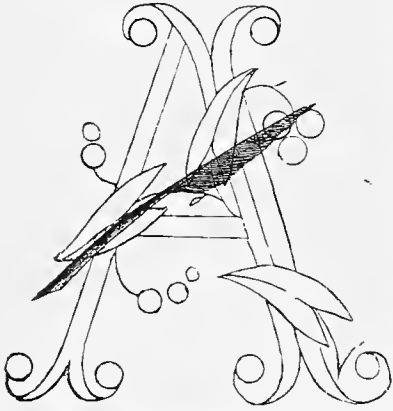
Forks representing the pitch in the leading cities of the United States, all of the musical instrument manufacturers, orchestras and artists, so that the entire history of musical pitch is covered by the forks that have been controlling² for the period named in this article.

There were, also, twelve of the forks used by Koenig, of Paris, in his investigations in sound. Also, forks made by Fuller, in which the handle is welded to the tines by electricity, producing a fork of increased power and quality of tone.

Of Levi K. Fuller personally, it may be said that there is, perhaps, no other member of the music trade who can claim a wider acquaintance or more personal popularity. Nor is there another whose inventive talents have done more for the improvement of the piano and organ industries. As is almost the rule with men eminent in the world of science and literature, Mr. Fuller began life unaided with only his native intelligence and inborn love of labor upon which to lay the foundation of his career. He was born February 24, 1841, at East Westmoreland, N. H. At the age of thirteen he went to Brattleboro, and learned the printer's trade, also attending the high school. Later he went to Boston and became an expert electrician. In 1860 Mr. Fuller entered the Estey Organ Company's employ, and six years later was admitted to a partnership. His career has been a very busy one, and his responsibilities, of a public character as well as in connection with the progress of the great establishment whose destinies he has largely guided, have made his name a familiar one everywhere.



AUGUST GEMUNDER & SONS.



AUGUST GEMUNDER, whose portrait adorns this page, is the senior member and founder of the house of August Gemunder & Sons. The face indicates the character of the man; it is one of those rugged, thoughtful, albeit sensitive German faces which are so characteristic of a race that has achieved so much that is high and noble, and that has attained such marked prominence in the world of art, science, literature and commerce. August Gemunder came to America in early manhood, having thoroughly learned violin making from his father in Germany; his skill and knowledge, added to his natural ability and his ready adaptation to the needs of the newer country, have won for him the high reputation by which he is known. August Gemunder was born in Ingelfingen in the Kingdom of Wurtemberg, in the year 1814. As previously

mentioned, his father was a violin maker and repairer, of excellent repute, and the son naturally learned the business, and in the course of time succeeded to the business in his own right and name, continuing it after his father's death for several years. The year 1839 found him established in Regensburg, and at later periods in other German cities. Like so many of his co-patriots of skill and experience however, his thoughts and aspirations turned at a comparatively early age to—as Carlyle puts it,—that “never resting locomotive country”—America, whither he came in 1846, settling first in Springfield, Mass., and later in the great American metropolis. With what astonishing success his early business efforts

in this country were rewarded, is now a matter of history, and from his well-known establishment the “Gemunder” violin has been shipped to all parts of the world, many of the best judges preferring them to the majority of the old Italian instruments. Among the many high endorsements received as to the excellence of the “Gemunder Art Violins” may be mentioned that of the late lamented Dr. Leopold Damrosch, who used on a notable occasion one of the Straduarious copies, in preference to all others. Mr. Gemunder has not only made a thorough study of his art, but has also contributed from time to time the result of his investigations to many of the leading journals of Europe and America. Although the main purport of this notice is to give an appreciative sketch of the noted house of August Gemunder & Sons, we have written at some length concerning the head of the house, feeling that the particulars will be of

interest to our readers, and being no more than due to the gentleman who, through natural sagacity, expert judgment, high character and hard work has achieved such considerable distinction. The establishment of August Gemunder & Sons is situated at No. 13 E. 16th street, near 5th avenue, New York, and



AUGUST GEMUNDER.

contains one of the finest and most valuable displays of violins in the country. The specialties of the firm comprise the "Gemunder Art Violins," "Gemunder" solo mandolins and guitars, "Concert" (tested) strings, "Gemunder" G strings and solo violin bows, etc. Here the violin enthusiast, the connoisseur, may examine at leisure the famous Gemunder imitations of the *Guanerius*, *Stradivarius*, and *Paolo Maggini* violins, which have created a genuine sensation in the musical world. The firm of August Gemunder & Sons represents three generations of successful violin makers. The Gemunder violins possess great power, unusual mellowness and sweet sympathetic quality of tone. The instruments are as clear as a bell and are noted for their remarkable carrying power. They are constructed on the old Italian principles, and are varnished exclusively with the Italian amber varnish, in various transparent colors, from the light golden yellow to the ruby red. As is well known, for many years it has always been claimed and considered necessary by experts, that violins and all instruments of the violin family, were required to be old to be considered absolutely perfect. Mr. August Gemunder has discovered



A. M. GEMUNDER.

the secret of the Italian construction and has succeeded in changing the opinion of some noted experts on the subject. Mr. Gemunder speaks with the weight and authority of an expert and a past-master, and in support of his theory regarding the superiority of his instruments to the old ones, says: "instruments so constructed are preferable to the old violins, because the wood used is old, and not having been in vibration for several centuries, the same has retained its strength; old violins have had more vibration than they can endure; they are also generally in a damaged condition, being broken, scraped and re-lined." Mr. Gemunder has demonstrated to the connoisseur that the old Italian violins are more successful in their imitations than in their originals, and he has expended a long life in exemplifying the cause he so dearly loves and in demonstrating the theory he so firmly believes in. The firm has also achieved considerable distinction in the manufacture of 'cellos, that are remarkably even in their quality of tone, beautifully sonorous, and entirely free from the nasal quality so prominent in so many makes of 'cellos. No less an artist than Victor Herbert writes:

"Your violoncellos have pleased me exceedingly. They are *equally excellent* in quality of tone, responsiveness, and workmanship, and undoubtedly rank among the most distinguished instruments of the violin maker's art."

The name, August Gemunder, on a violin, has become a guarantee for its excellence. To quote from a little brochure published by the firm:

"Our instruments need no playing to improve them. They are perfect when sold. Many makers claim that constant playing will develop all the fine qualities of a violin. No notice should be taken of such promises. If the violin does not possess all the qualities necessary when shown by its maker, it can never acquire the same through actual use. It simply proves that such violins are not constructed on the old Italian principles."



RUDOLF GEMUNDER.

The "Gemunder Art Violins" are to-day acknowledged the standard violins of the world. Sarasate,

considered by many the greatest wizard of the violin since Paganini, has expressed his satisfaction with the Gemunder violins, in a personal letter to Mr. Gemunder, and endorsed their excellent attributes in the warmest manner. Much of the success obtained by the firm is due to the natural acumen, trained intelligence and expert knowledge of the two sons, A. M. Gemunder and Rudolf Gemunder. Both these gentlemen are skilled artists in their profession, and, while possessing the natural culture and refinement befitting their position in life, they have been brought up at the violin bench and possess a wide knowledge of every detail in the business. Of late years Mr. A. M. Gemunder has more especially looked after the financial and administrative departments of the business, spending a portion of his time on the road, and Mr. Rudolf looks exclusively after the home interests. August Gemunder & Sons obtained high honors at the Columbian Exposition in Section "I," and their exhibit was much admired by all interested in fine work. We append the text of the Columbian award:

EXHIBITOR,

Group 158.

Class 929.

AUGUST GEMUNDER & SONS, New York.

Exhibit--Violins, 'Cellos, Violas, Bows, Guitars, Mandolins, Violin Case.

This exhibit deserves an award:

For the complete quartette sets of stringed instruments, prepared with great care and skill, made of American wood; said instruments being of superior tone and repeating the broad sonority of the Stradivarius and the brilliancy of Guarneri.

For the splendid violins, being copies of Gaspero de Salo Magini, Amati and others, and an unfinished one, Stradivarius model, all in American woods.

For a fine collection of Bows.

For mandolins and guitars made with artistic skill.

Approved. K. BUENZ, (Signed)
President Departmental Committee.

Approved: JOHN BOYD THACHER,
Chairman Executive Committee on



Awards.

Individual Judge.

On the 22nd of March, 1895, Mr. August Gemunder celebrated his eighty-first birthday. The event was widely commented upon, not only because of the activity of the veteran at so ripe an age, but that he is the oldest living exponent of the art of violin making. His fame also is world-wide, his name being familiar to every *connoisseur* and amateur and professional violinist, among whom are thousands who recognize in August Gemunder a personal friend no less than a friend of the art itself. He has not inaptly been styled the "modern Stradivarius;" and all over the world lovers of the violin on hearing of his birthday anniversary joined their wishes that August Gemunder may be permitted many more years of usefulness in his rare accomplishment.



C. A. GEROLD

ONE of the most unpretentious and at the same time most meritorious exhibits in Section I, was that in the booth occupied by the C. A. Gerold pianos. The instruments there displayed were marked by every characteristic of a really first-class piano in every particular. There was no effort to produce effects either in design or finish other than are found in the regular styles of the pianos of the manufacturer and, indeed, such effort would have been superfluous, for the pianos of C. A. Gerold are of rare beauty of finish and display the greatest possible care in their construction. The effect produced by them upon the jury of awards is shown in the following diploma which is signed by one of the most critical and expert of the judges:

EXHIBITOR,

Group 158.

Class 930.

C. A. GEROLD, Chicago, Ill.

Exhibit=Pianos.

This exhibit deserves an award:

For a good tone quality, which possesses considerable sustaining power.

For a well planned scale.

For a satisfactory action, which is prompt and elastic.

For excellent material and workmanship.

Approved. K. BUENZ,

President Departmental Committee.

(Signed)

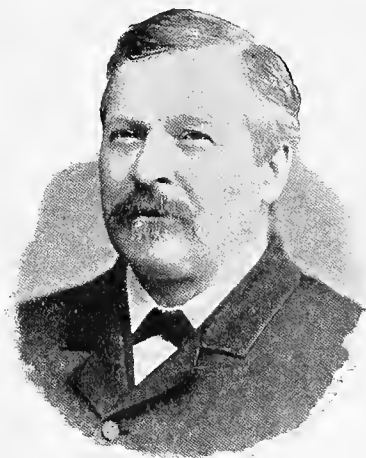
Geo. H. L.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Individual Judge.

Mr. C. A. Gerold may be termed a pioneer in the art of piano making. He is one of the remaining few who cling to the honorable "old-fashioned" idea that no piano should fall short of a high standard and that the best in music is none too good for the art which so nearly fulfills the best ideal of the human heart. He will make good pianos or none, he says, and the fact that he has been making them for nearly forty years and still continues to make them, indicates that he has done not a little in the cause of music and the musical world. Mr. C. A. Gerold began his apprenticeship in the art of piano-making in the year 1857, when but sixteen years of age. His first beginning was made with the Western Piano Co., at Buffalo, N. Y. Four years later, when not yet twenty-one, he formed a partnership at Whitby, Ontario, Canada, and started to making pianos under the firm name of Gould, Niemann & Co., and one of the first of his pianos took first prize at the county fair. But young Gerold was not satisfied with the outlook in Canada, and a year later he went to New York city and entered the factory of Steinway & Sons, working also with Geo. Steck & Co. In May, 1865, he removed to Cincinnati, and embarked with his brother in the Gerold Bros. piano factory. At the end of three years Mr. Gerold sold his interest in the Cincinnati factory to his brother and removed to Chicago, locating at 72 Lake street. Here he was engaged in piano-making when the great fire of '71 swept everything away, leaving the energetic manufacturer without resources, save his tireless perseverance and great skill in his calling. Again, and alone, he began work, converting a part of his residence into a workshop, and so gaining



C. A. GEROLD.

ground until, in '74, he took quarters at 188 and 190 S. Clark St. There he remained until '78, in which year he removed to 248 Wabash Ave. Business continued to prosper with Mr. Gerold as the fame of his pianos grew, and in 1880 he leased his present factory at 63 and 65 N. Clark street, where he still continues to give his personal direction to each piano as it comes out, and also finds time to look after their sale to citizens who appreciate their admirable qualities; for Mr. Gerold caters principally to the best class of retail trade, rarely filling wholesale orders and never soliciting them. He finds no difficulty in disposing of his factory's output at retail, and the tendency of the times does not suggest to him the advisability of increasing the volume of his business to include a shipping trade, especially as he firmly refuses in any degree to sacrifice quality in order to lower the price of his piano.

AN INTERESTING OLD PIANO.

VISITORS to the Iowa State Building at the World's Fair will recall an interesting old relic of bygone days which was there on exhibition in the shape of a piano 160 years old. This instrument, which is the property of George O. Higham, of No. 1709 Franklin street, Keokuk, Iowa, was manufactured in Germany in 1734 for the American house of Joseph Newman. It is a square, of mahogany inlaid with birdseye maple, and is supported by only two legs, which branch out near the floor into two large lion claws. Above the keyboard are nine oblong panels, four plain and four adorned with ancient landscapes. The center panel contains the name of the house for which the piano was made—



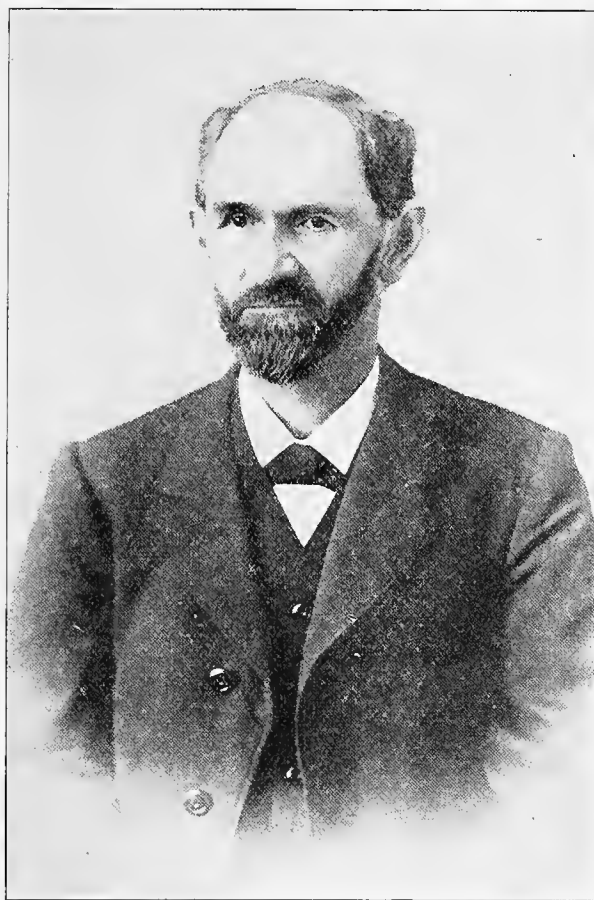
"Joseph Newman." Inside the case is the inscription: "Finished under the hand of W. Hatfield, May 8, 1734; made for Joseph Newman." The piano has four pedals—loud, soft, banjo accompaniment, and bass drum and bell. It is still in an excellent state of preservation.

Mr. Higham inherits this relic of the early American music trade from his mother's grandparents, Mr. and Mrs. Robert Caton, of New York, who bought the instrument from Joseph Newman. Robert Caton was the father of Judge Caton, of Chicago. The old piano descended from mother to daughter until it came to Mr. Higham's mother, who bequeathed it to him.

THE BUCKEYE BELL FOUNDRY, E. W. VANDUZEN CO., Props,

ONE of the pleasant recollections of the World's Columbian Exposition, as the mind wanders back to the sights and sounds of the great White City, is associated with the silvery sounds of chiming bells. To the visitor, tired of the endless sights and weary with wandering amid the bewildering scences, the restful sound of the bells in the tower of the great Machinery Hall came with refreshing sweetness. Rapidly the notes followed one another until the full melody of a half forgotten song floated out over the big buildings and hung trembling in the air.

And inside the hum of machinery audible, thousands east gallery, directly tower, and watched ing man who silently seemed to be a row handles, without any Many asked ques- at intervals, he seeming interest ex- the chime-ringer; though within the was distinguishable, sent the chimes peal- over the land and had delighted thous- ing the Fair. The C. E. Bredberg, and chimes for seventeen professor was not at brass railing that sur- stand in Machinery less attention. To but a black walnut les sticking out in cables attached to the from the rear of the taken in at a glance. the visitor have fol- up to the top of the have seen the cluster



MR. E. W. VANDUZEN.

the sweet sounds when the chime ringer passed down the line of handles and grasping first one and then another, gave them a vigorous downward thump, at times using one hand, at others, both. The cables were fastened to the small tongues of the lighter bells and to the giant clappers of the deep-toned monsters. And the mechanism by which they were manipulated-with seeming ease, as well as the bells themselves, was the ingenious work of a firm whose long experience has brought their art to a point of perfection which permitted the World's Fair visitors to carry away this lasting remembrance of the restful music of the chiming bells in the tower of Machinery Hall.

building, where the was the only thing lingered around the under the south the scholarly look-worked at what of polished pump apparent result. tions of him when, paused and with plained that he was the cariloner and, noisy hall no sound he it was whose work ing out and away lake, and whose skill ands each day dur-cariloner was Prof. he had been ringing years. When the work within the rounded the chiming Hall, it excited much all appearances it was inclosure with hand-front of it and wire handles projecting stand. All this was But could the eye of lowed the cables on, tall tower, he would of bells that wakened

The World's Fair chimes were from the Buckeye Bell Foundry, of Cincinnati, Ohio, and were designed and constructed by Mr. Frank P. Lotz, manager of that well-known establishment. The history and description of the chimes is as follows:—

In 1892 the Buckeye Bell Foundry applied to the Directors of the World's Fair for space and suitable location for a Chime of ten bells to be entered for competition. The Directors in due course of time granted the southeast tower of Machinery Hall, with the necessary space on the gallery for the playing stand, and they at once specially prepared the tower to safely and successfully contain the Chime. In due time the Chime of Bells completed and erected, and for the entire time that they were at the Fair they chimed forth, morning, noon, and night, to the delight of the millions of visitors, besides two special concerts during the day. Soon inquiries were received as to their cost, etc., from different sources, including the building committee of the First Congregational Church of Nashua, N. H., and Mr. F. P. Lotz, the manager of the Buckeye Bell Foundry, visited the committee in July, 1893, and submitted a proposition for them, which involved increasing the chime to fifteen bells. After mature deliberation the committee decided to accept the proposition and after the Fair closed the chime was brought back to the foundry and the additional bells were made.

The chime of ten, as exhibited at the Fair, received diploma and medal; the text of their award reads:

EXHIBITOR,

Group 256. . . Class 927

THE E. W. VANDUZEN CO., Cincinnati, Ohio.

Exhibit—"Chime of Bells."

This exhibit deserves an award:

For superior excellence of tone, resonance and volume.

For accuracy of harmonic intervals.

The bells are well shaped and proportioned in musical and mechanical design.

The connections from playing stand to bells are strong and neat.

The playing stand is handsome and easily operated by the chimer.

Approved: K. BUENZ,

President Departmental

Committee. (Signed)

Approved: JOHN BOYD THACHER,

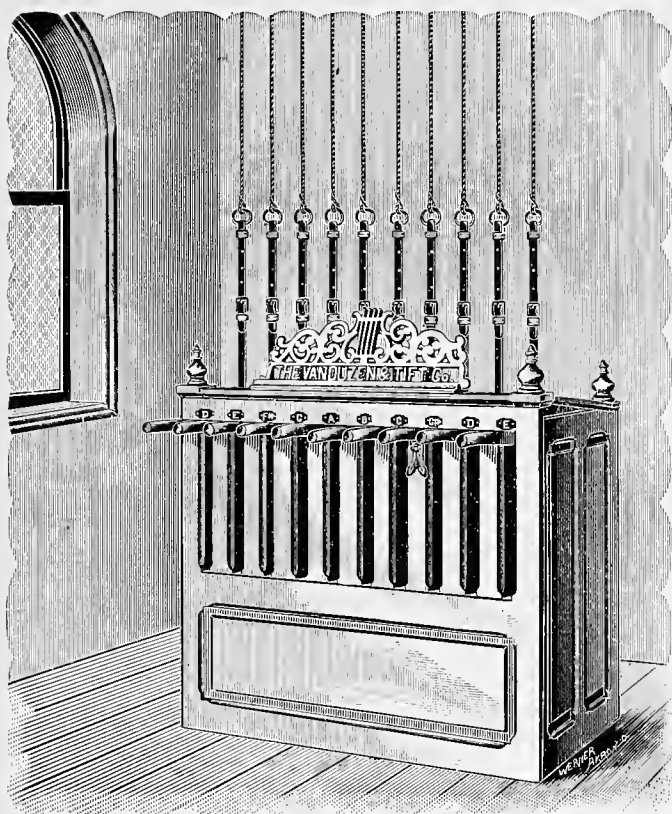
Chairman Executive Committee on Awards.



Individual Judge.

The first large chime of bells was made in America in 1849 by the same company that furnished the set in Machinery Hall. At that time it was looked upon as a wonderful achievement, and excited much attention. Many improvements in their manufacture since then have been made and superior excellence attained by study in their production. The World's Fair chime was composed of ten bells in the major scale of D, and included the flat seventh note. They graded in weight from D, the heaviest, weighing 3,170 pounds, to E, the smallest one in the collection, 330 pounds. The aggregate weight was 11,820 pounds, exclusive of the attachments, or with all the attachments about 16,000 pounds. The bells were hung in a heavy oak frame with the big bell on top, as seen in the accompanying illustration. The tongues of the bells were connected by means of wires, straps and pulleys to the levers of the chiming stand 100 feet below. The chime, as now completed, consists of fifteen bells, the largest weighing 4,500 pounds, sounding the note C; the smallest weighing 270 pounds, and sounding G. The fifteen bells aggregate close to 20,000 pounds, net.

The Buckeye Bell Foundry, which has the honor of having made this noted bell chime; was established in 1837. Its history would cover a large share in the growth of Cincinnati, in which city's business activity Mr. E. W. Vanduzen, the present head of the Buckeye Bell Foundry, has played no small



PLAYING STAND, WORLD'S COLUMBIAN EXPOSITION.

In conclusion it is interesting to know that the Buckeye Bell Foundry's World's Fair chimes were inaugurated at Nashua in July, 1894, in the church to which reference has already been made. The large bell now bears the following inscription: "This Chime of Fifteen Bells is the Gift of Mary Park Nutt to the First Congregational Church of Nashua, N. H., in the Year 1893."

Under this are the following lines:

"O COME LET US WORSHIP."

"Blessing and Honor, and Glory and Power

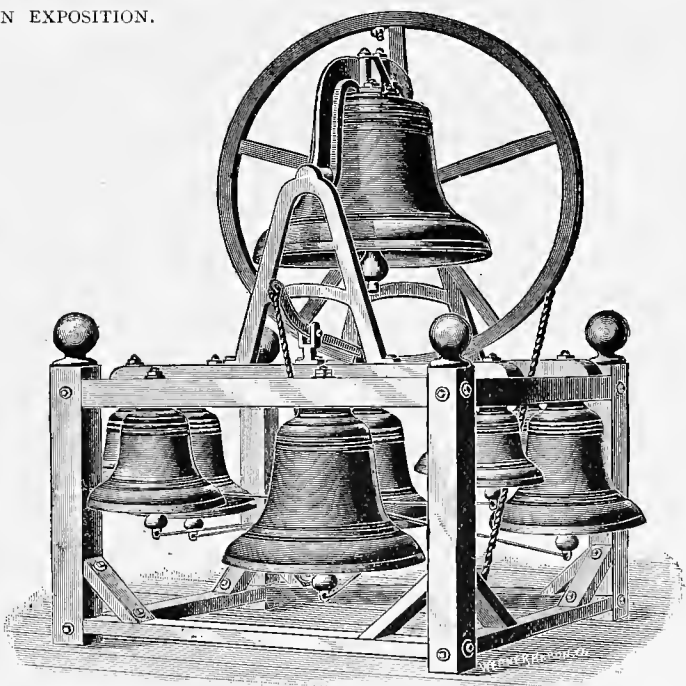
Be unto Him that sitteth upon the Throne,

And unto the Lamb for ever and ever."

The generous munificence of Miss Nutt will ever elicit the warm appreciation and grateful remembrance of the people of Nashua, and remain an example worthy of emulation everywhere.

part. Mr. Vanduzen is one of the best-known citizens of the Ohio metropolis, and his sterling business qualities are known and recognized throughout the breadth of the land. His establishment is one of the oldest of Cincinnati's industries, and is one of the most widely known of its kind in the world.

"Men have put fortunes into cold marble and massive granite in memory of their loved and gone," says a recent writer, "and while it is proper and praiseworthy, it makes no helpful impression upon any one; whereas, if a Bell or Chime of Bells, (which may be duly inscribed) are put in a church tower in memory of the loved ones, they exert a power and influence for good upon all the community. Their tones speak far and near, sending forth sounds of cheer and helpfulness to the weary laborer, the discouraged and oppressed of every condition, and ring out in the midst of the city of life, where their influence can be most beneficial and uplifting."



CHIME OF BELLS, WORLD'S COLUMBIAN EXPOSITION.

SPECIAL FOREIGN EXHIBITS.

J. BECKER PIANOS.



Of all the foreign displays at the Columbian Exposition, none were more deserving of favorable comment than those of the Russian musical exhibit in Section I. There were five piano manufacturers represented in this exhibit from the land of the Czar. Their location was on Southeast Inner Aisle, extending half way to Main East and West Avenue, with an annex on the east extending to the limit of Section I. The Russian exhibit, as a whole, presented a very attractive appearance, being handsomely decorated and overhung with an immense canopy, of orange hue, which contrasted pleasantly with the other colors in near proximity.

The most notable display in the Russian Musical Section was that of the well known piano manufacturing house of J. Becker of St. Petersburg, of which M. Bietepage is proprietor.

The instruments of this celebrated house stand well to the front among the old-world pianos, and their manufacturer bears the distinction of a royal patronage, having furnished instruments to the Emperor Alexander III, the Emperor of Austria, the King of Denmark, the Grand Dukes Vladimir Constantine and Nicolas, of Russia. Among the pianos of the house of J. Becker at the Columbian Exposition were several of remarkable beauty of case and tone. The specimens from the regular styles, both of uprights and grands, proved a surprise to thousands of visitors who had perhaps become impressed with the idea that in snow-clad Russia the development of art could not have reached a point of preeminence. However, it is true that much of the modern piano music which has achieved great popularity is the work of Russian Composers, and not a few of the World's great executants have also come from that Northern clime. This alone would suggest that the pianos of that empire must also keep pace with the musical advancement of the age. And that they do, all who critically examined the instruments of J. Becker at the World's Fair, will readily admit. In tone, touch and general construction, these pianos compared favorably with any in the vast collection bounded by the limits of Section I of the Liberal Arts Building.



M. BIETEPAGE, FIRM J. BECKER.

But the most interesting piano in the Becker exhibit, was a grand whose fame has already spread over the intellectual world. We refer to the historical "Rubinstein" piano. This noble instrument represented not only the height of the achievement of the factory of J. Becker, in St. Petersburg, but clustered around were memories, also, of the musical giant who has since passed on to the even higher possibilities of eternity. The Rubinstein piano is a grand, of elaborate case and superb musical qualities. It is finished in ebony with gold plinth and decorations. On either side of the manufacturers' name, just above the key-board, are bronze medallions, and carved upon the music desk is a marvelous bas relief of the master himself. It is well-known that of all European pianos those of J. Becker were most preferred by Rubinstein. During his European concert tours he was accompanied by one of these instruments whenever possible, and in his own home the grand which was at the World's Fair found a conspicuous place. This piano was specially made for and presented to the master by the house of Becker. The occasion was the celebration of Rubinstein's fiftieth anniversary as a pianist. In accepting it, Rubinstein gave free expression to his delight at having an instrument so perfectly adapted to his wishes, and so closely did he guard it, that only by the assurance of the manufacturers that they would personally superintend its removal, could he be induced to part with it for exhibition at the Fair. It was taken out of Rubinstein's drawing-room, and at the close of the Exposition was returned again to its place there, greatly to the satisfaction of its immortal owner.

And in its entirety, the display of J. Becker well merited the attention of the music-loving visitor to the World's Fair. Just two years before the opening of the Exposition, the house had celebrated its golden jubilee on the attainment of the fiftieth year of its existence. So that the house of J. Becker is now well on towards the sixtieth year of its career. But its present management dates back over not quite one-half the existence of the J. Becker piano itself. It was in the year 1871 that the present proprietor, Mr. Michael A. Bietepage, purchased the business, including the good will and name, which had already become very valuable. Since thus acquiring control of the factories, Mr. Bietepage has rapidly extended the business, evincing a tireless energy and high intelligence, by which the house has been brought to its present high place in the musical world. From a comparatively small beginning, the production of pianos at his factories has now reached an output of nearly 300 grands per year, in addition to the various cabinet styles, and special instruments designed for royal patrons and other uncommon demands.

The main factories of Mr. Bietepage, in which the J. Becker pianos are produced, is a colossal edifice of five stories, with an extensive annex, besides a wing in which is a spacious ware-room used for storing the pianos after they are finished. Here the completed instruments are thoroughly tested before being sent to the salesrooms. The grand piano is made a specialty by Mr. Bietepage, though the demand for the smaller styles, and especially the "pianinos," is so great as to demand a good share of attention. Up to the time of the World's Fair the total output of J. Becker pianos in use had reached somewhat over fourteen thousand. This figure, representing the output of a European piano is considered so great as to be unique. It is worthy of special mention that every part of the Becker piano, from iron and brass in the foundry, to the smallest detail in the instrument's construction, is made in the factories in St. Petersburg. Every modern process is applied in their production, and all styles of finish and kinds of woods are adopted in the cases.

In 1889 the factories of the J. Becker piano were totally destroyed by fire. With characteristic energy Mr. Bietepage lost no time in replacing the old structures with new ones of improved design and enlarged proportions. There are some 400 skilled workmen employed in the factories, many of whom have remained in the employ of the Becker piano for from 18 to 37 years. There is one veteran pianomaker who has worked there steadily for fifty years, and many have been there for from ten years upwards. According to a custom of the house, many of these workmen have been awarded medals, of gold or silver, for meritorious work or other special commendation.

The superintendent of the factories in St. Petersburg is Mr. Alexander Fertig, who has been with the firm for 38 years, and whose skill has contributed largely to the splendid reputation of the J. Becker



The Rubinstein Memorial Piano Manufactured by J. Becker, St. Petersburg.

piano. And it is but justice to say that the house of J. Becker is not only the largest and most important in Russia, but that it is also one of the few which possesses the independent machinery and perfect facilities for turning out the modern piano in its entirety.

The following is the award given the house of J. Becker:

EXHIBITOR,

Group 158.

Class 930.

M. BIETEPAGE (Firm J. Becker), St. Petersburg, Russia.

Exhibit==Pianos.

This exhibit deserves an award:

For tone quality, rich, sonorous, sympathetic and musical. The duration and singing quality are very fine throughout the entire scale.

For even scale, well balanced; the most powerful strokes fail to reveal any harshness or break.

For first-class action, very remarkable for its repeating qualities.

For a touch, commendable for delicacy, elasticity and responsiveness.

In construction and finish only the best material is used and the cases are artistic in design.

Approved: K. BUENZ,

(Signed)

President Departmental Committee.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.



Individual Judge.

In conclusion we can do no better than to present a few letters concerning the J. Becker grand pianos—known as the “Royal”—which give an idea of the estimate placed upon these instruments by some of the world’s most celebrated artists:

“Truly I do not know where to commence and where to end my praises of your magnificent instruments. I am so enthusiastic that I can not express my admiration better than in two words, ‘Excellent, Incomparable.’ In fact their fine touch place them above comparison. That which I had believed until now an *Ideal*, is attained in your instruments. I congratulate you sincerely upon the perfection you have attained, and I believe all the artistic world are of my opinion.

Alfred Grünfeld.”

“It is but just to give preference to the Royal Becker pianos, because they are, without exception, the best manufactured in the two hemispheres.

H. Von Bülow.”

“The Royal Becker rejoices universally in an excellent reputation which they well merit.

I had the opportunity of playing on one of your fine Royal Pianos at the Chateau of Miss Sophie Menter in Itter, and I must give them praise, and certify to their rare qualities.

Francois Liszt.”

(Extract from a letter from Antoine Rubinstein).

“I respond willingly to your wish in certifying that I have used for 30 years in my artistic tours the Royal Becker. I have found, besides the abundance of the tone and the perfection of their mechanism, these instruments possess the rare quality of perfect modulation of tone, such as I have never found in any other instrument but the Becker.

As you know, in my last tour in England, I used exclusively the Royal Becker.

Antoine Rubinstein.”

“Your excellent Royals have contributed greatly to my success in Russia. I understand why they are recommended by all artists.

The fine qualities of touch, fullness of tone force, and suppleness, surpass my expectations and I am enchanted with them. It is with pleasure that I use the Royal Becker in all my concerts.

Eugene d’Albert.”

“Having just terminated an artistic tour, during which, thanks to your incomparable Royals, I gave, without the least fatigue, 52 concerts, I hasten to express to you my sincere reconnaissance. In spite of the cold and the difficulties of transportation, your piano always held its magnificent tone and power. They are a perfection of mechanism, the touch light and agreeable. I would not have been able to have accomplished such a successful tour of concerts but for your perfect instrument. I salute with sincerity a manufacturer who has so distinguished himself by such an excellent production. It is the triumph of the piano industry.

Sophie Menter.

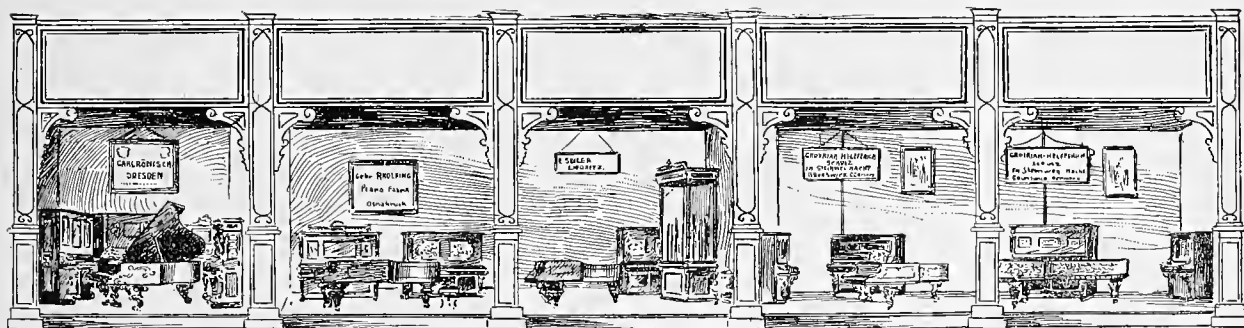


HERR ADOLF WERMUTH,
Imperial Commissioner, German Government.

THE GERMAN MUSICAL INSTRUMENT DEPARTMENT,
World's Columbian Exposition.



WHEN it is considered that to Germany belong the greatest achievements in creative music, that the sons of the Vaterland hold the highest place in the realms of tone, and that her government is one of the most princely in point of public liberality in art matters, it is not surprising that her part in the World's Columbian Exposition was a great and noble one. We speak now in a general way of the grand aggregate of Germany's contribution to the Fair, which in money value amounted to \$15,000,000, while the expenses of transportation, equipment, installation and administration, footed up to \$5,000,000 more. To this sum the Imperial German government donated \$1,000,000; the Prussian government appropriated \$120,000; Herr Krupp, the eminent gun maker, \$500,000; Baron Struman, \$100,000. The united exhibitors of chemicals subscribed a fund of \$80,000; the tile manufacturers of Saxony gave \$60,000, and the balance of the expense was borne by the others of the 6,000 exhibitors. With such a generous response as this to the invitation to participate in the World's Columbian Exposition, it was natural to expect a correspondingly enthusiastic representation of the special lines of musical industries. And in this there was little disappointment. Many of the great manufacturers, both of pianos and the smaller instruments, were represented in most creditable manner. As a whole it is fair to say that the foreign display, and notably that of Germany, was finer than at any of the World's Fairs that had gone before. The only cause for regret in connection with the German exhibit was that its location was not better. It was in the west gallery of the Liberal Arts building, where it could not easily attract attention, where in the sultry sum-



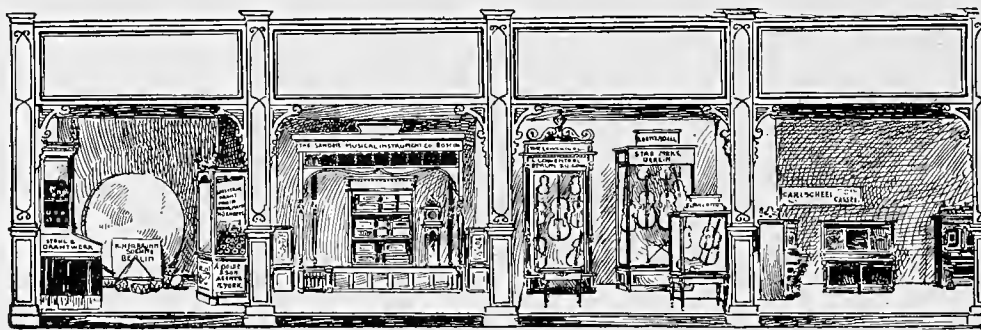
1. VIEW IN GERMAN SECTION, LOOKING FROM WEST TO EAST.

mer days the heat was oppressive, and where the acoustic disadvantages were too great to insure the best results. But this also has its compensating features in the fact that, with all the unfavorable circumstances, the German exhibit of musical instruments drew a vast amount of attention, while the awards to the exhibitors were the more convincing because of the difficulties encountered and overcome.

The space occupied by the German musical instrument section afforded exhibitors excellent opportunities for display, notwithstanding the disadvantages already referred to. The greater part of the exhibits in this department faced each other, running east and west, with a number of the important ones in the center of the broad aisle which divided them. Beginning at the east of the section and going west the exhibitors were located as follows: Carl Roenisch, Dresden; Gebr. Rohlfing, Osnabrueck; E. Seiler, Liebnitz; Grotrian, Helfferich & Schultz, Brunswick. Opposite these were the displays of K. Heilbrunn,

Berlin; The Sander Musical Instrument Co. (importers), Boston, Mass.; Lowendall Star Works, Berlin; Carl Scheel, Cassel; F. L. Neumann, Hamburg; Ludwig Hupfeld, Leipsiz; M. F. Rachals & Co., Hamburg. In the center were the small goods displays, and the great orchestration which more than all else served to draw visitors from the main floor below to the great galleries of the Liberal Arts building. Among the displays in the center aisle were: M. Welte Soehne, Freiburg; J. Haslwanter, Munich; E. Ritterhausen, Berlin, and D. A. Stelzner, Dresden.

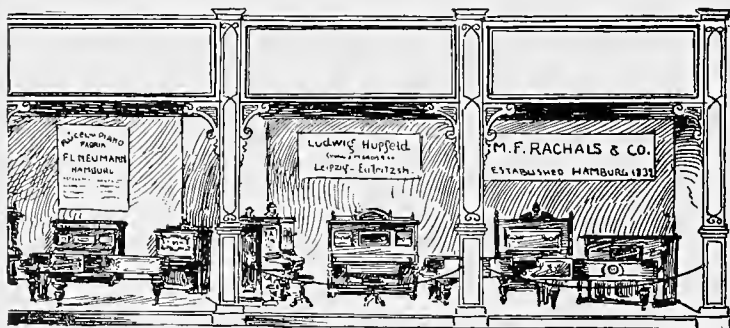
Much of the success of the German department was due to the affability and skill of the gentlemen in charge of the various exhibits. Of these gentlemen the following were prominent:



VIEW II. GERMAN SECTION, OPPOSITE VIEW I.

Alfred Edward Buek, of the Neumann exhibit, is a native of Hamburg, Germany. He has now held official and unofficial positions in five different exhibitions: at Vienna, 1873; Philadelphia, 1876; Paris, 1878; Melbourne, 1880; Hamburg, 1889, and Chicago, 1893. Mr. Buek has been assistant secretary of the United States Legation at Vienna, Austria, for six years during the period of Mr. John Jay as Minister, and he is not only an amiable and obliging gentleman, but also possesses the accomplishment of speaking several languages.

The exhibit of Ludwig H. Hupfeld was looked after by Ernst Hupfeld, one of the most companionable of gentlemen. He was a universal favorite. To his remarkable social gifts he adds fine business qualifications, and accomplished splendid work for his house in making known the merits of the Hupfeld attachment.



CONTINUATION OF VIEW II.

The exhibit of M. F. Rachals & Co., of Hamburg, was under the direct supervision of Adolf Rachals, son of the present head of the house, and grandson of the founder. Mr. Rachals came to America about three years before, and has studied piano making in some of the best known factories in this

country. He has been with Wm. Knabe & Co., Baltimore; Vose & Sons, Boston; Behr Bros., and Decker Bros., New York, and with the great house of Alfred Dolge & Son.

Mr. Herman Rohlfing, representing the Osnabrueck house of Rohlfing Bros., should have, and undoubtedly has, a very warm spot in his heart for this country, for here, too, the name of Rohlfing is an honored one in the music trade. Mr. Rohlfing is a brother of the well known Milwaukee dealer and music publisher, and he has many friends here besides.

Grotian, Helfferich & Schulz, successors to Theodor Steinweg, of Brunswick, Germany, had a fine



REPRESENTATIVES OF THE GERMAN PIANO MANUFACTURING INDUSTRIES, GERMAN MUSICAL INSTRUMENT SECTION, WORLD'S COLUMBIAN EXPOSITION.

HERMAN ROHLFING -	
(ROHLFING BRO.'S).	
ERNST HUPFELD	ADOLF RACHALS
(LUDWIG HUPFELD,)	(M. F. RACHALS & CO.)
ALFRED EDWARD BUEK	
(F. L. NEUMANN,)	
WM. F. HOENE	W. GROTRIAN
(CARL RONISCH,)	(GROTRIAN, HELFFERICH, SCHULTZ,
EDWARD SCHRIKELL	TH. STEINWEG NACH,)
(ED. SEILER.)	

exhibit which was presided over by Mr. William Grotrian, a son of the present proprietor of the house. Mr. Grotrian was particularly well adapted to such a position, having had an extended acquaintance with the business and being a business man of more than ordinary capacity.

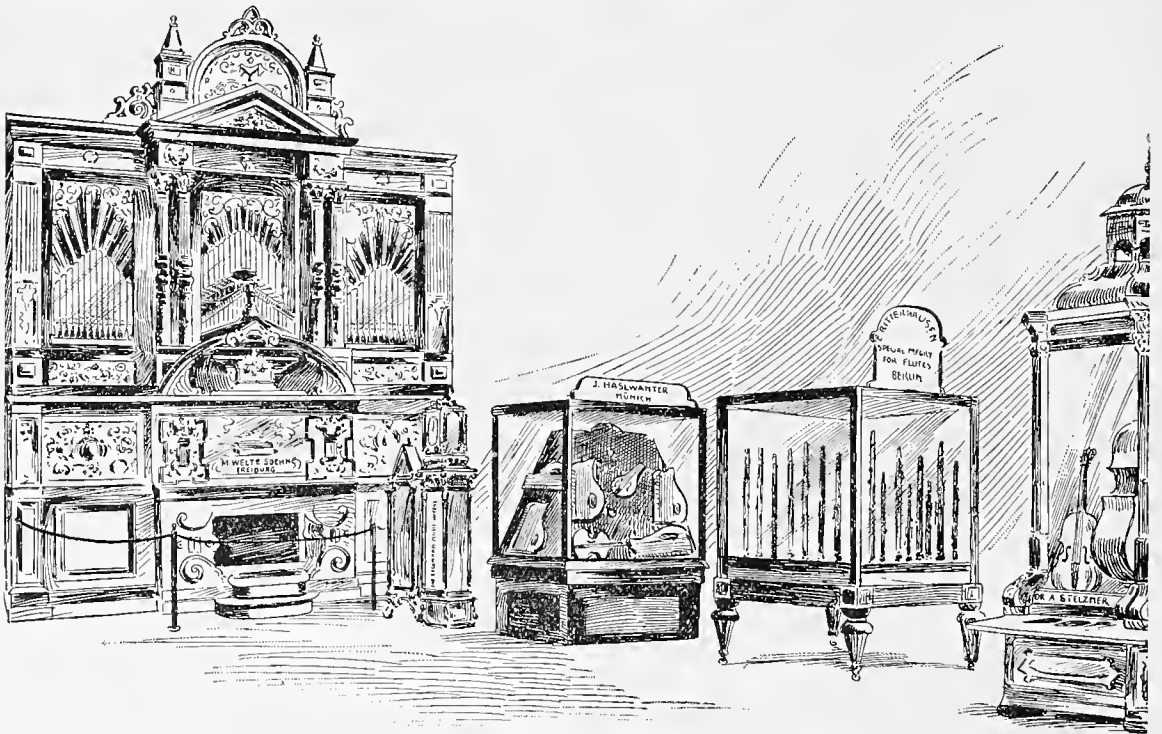
Another popular man among the German piano men at the Fair was Edward Schrikell, who attended to the interests of the Seiler piano. Fratti & Co., of Berlin, the extensive manufacturers of mechanical musical instruments, were also fortunate in having an accomplished representative in the person of Mr. Friedrich Schuebbe.

W. F. Hoene, who had charge of the Carl Ronisch exhibit at the Fair, is an American, son of the well-known dealer, H. H. Hoene, of Mellor & Hoene, in Pittsburg. Mr. Hoene has been brought up in the music business, and has an intimate knowledge of the qualities of the various pianos.

When the German piano makers decided to exhibit at the World's Columbian Exposition, they recognized the advisability and necessity of securing a dashing and clever pianist who could show the capabilities of the different pianos to the best advantage. They united in securing Mr. Arnold N. Lewinsky for the responsible post. Mr. Lewinsky, who is not unknown to the American music world, is a native of Glaiowitz, Poland, where he was born in 1876. His fine natural musical gifts were carefully fostered, and he was placed with such masters as Kullak, Zarembka and Brassin, and besides had the advantage of rounding out his studies with the incomparable Abbe Liszt, with whom he was a favored pupil.

Mr. Lewinsky has made several professional tours in Europe within a few years past, and gave concerts in several American cities, playing also before the Indiana Music Teachers' Association in June, 1892, with distinguished success. He was a great favorite of the German Court and of the late King Frederick (Unser Fritz), through whose friendship the young artist had frequent opportunities of playing before the Kaiser and his friends. Mr. Lewinsky's concerts in the German department of the Liberal Arts building gave the utmost pleasure to all who listened to him.

A description of some of the leading exhibits in the German musical instrument manufacturers at the World's Columbian Exposition will be found in succeeding pages.



VIEW III. GERMAN SECTION, CENTER OF AISLE.

THE HUPFELD SELF-PLAYING PIANO.



ONE of the interesting features of the German exhibit were the automatic pianos manufactured by Ludwig Hupfeld, of Leipsic. They were a revelation to thousands of musical visitors to whom the idea had previously come only as a hint of future possibilities. The house of Ludwig Hupfeld, of Leipsic-Entritzsch, displayed the Hupfeld Automatic Piano in the German section. The wonderful capabilities of this instrument astonished even piano manufacturers. A piano, which to all intents and purposes is an ordinary upright, is supplied with an automatic arrangement operated by a crank, on one side of and below the keyboard, and the marvelous compositions of the old masters are reproduced with great accuracy of touch and shading of tone indicated in the printed score. At the proper places the pedals come into play; and throughout, the time is accurate while the various changes from *largo* to *presto* are made according to metronomic



measure. In short the Hupfeld Automatic Piano represents the perfection of mechanical invention as applied to pianos.

Ludwig Hupfeld's exhibit at the World's Fair attracted universal attention, and many of the instruments were sold during the Exposition. The agency for the United States has since been placed in the hands of Blasius & Sons, Philadelphia. A large and increasing demand for the automatic pianos was the result of their first year in this country since the Exposition, and the demand has continued to increase. A new hot-air motor has been devised and is now sold with the piano in this country. All

music rolls are made here from patterns imported from Germany. As many as six pianos have been sold by one house—Mellor & Hoene, Pittsburgh—in a single week. The automatic piano is successfully launched on a career of great popularity. Ludwig Hupfeld, the enterprising manufacturer, succeeded J. M. Grob & Co., in 1891. The award granted to this remarkable instrument at the Columbian Exposition is as follows:

EXHIBITOR,

Group 158.

Class 930.

LUDWIG HUPFELD, Leipsic.

Exhibit--Mechanical Piano.

This exhibit deserves an award:

For perfection of its mechanism, and for the easy way in which it may be put in operation.

Approved: K. BUENZ,

(Signed)

W. H. Llanavie

President Departmental Committee.

Approved: JOHN BOYD THACHER,

Individual Judge.

Chairman Executive Committee on Awards.

In the present inventive age nothing seems impossible. The things which a few years ago would have caused universal wonderment are to-day regarded almost as matters to be expected in the natural course of events. In other words, it must be something of far more than ordinary interest to attract more than passing attention under any circumstances. How much more must this have been the case at the Columbian Exposition, where the wonders of the entire world were gathered together. There invention, and the most startling evidences of the ingenuity of man, were presented in their most attractive forms. Each exhibit vied with all others in the effort to attract the passing multitude, and only the ones presenting the most novelties was sure to claim unflagging interest. Among these may justly be named the Hupfeld automatic pianos. They presented the always fascinating elements of mystery. The people could not at first solve the problem of a piano from which perfect music could be evolved without mental effort or even the slightest musical knowledge on the part of the player. The device, or "attachment" occupies so small a space under the keyboard of the piano as to in no way detract from the piano itself, nor does it interfere with the usual playing of the instrument by hand. The attachment can be operated either by hand or by electric motor, and it not only performs with expression and in perfect time, but also uses the loud and soft pedal with the same effects as if guided by the intelligence of a skillful musician.



BREITKOPF & HAERTEL.



RESUME of the memorable period in the middle of the eighteenth century, when German poetry, German science and German music started on their triumphal march through the world, when the entire intellectual life of the German nation rose in fresh vigor, is very interesting to our readers in that it is the period that marks the development of the German music trade. And for this, too, Leipzig became an emporium; from Leipzig it went out into the world to play its part in the evolution of culture and the spiritual union of mankind. For it is precisely German music which finds the most affecting expression for all emotions of the soul, which, as Brendel has well said, has given utterance to the deepest consciousness of the spirit of the age. It is precisely this German music which finds an enthusiastic response wherever human hearts can feel the power of sound. And for this reason the men who have helped to collect and make accessible the creations of the immortal masters must be reckoned among the chief of those who labored on the never ending structure of civilization.

And here the old and well-known house of Breitkopf & Haertel has earned an immortal name. Not only did it bring to perfection music printing, the most powerful means of popularizing music, but it remodelled the entire music trade, so that it became a true mirror of every movement of musical art, purifying and ennobling musical taste.

The firm, which originated in the printing office opened by Joh. Georgi in 1664, came, in 1719, into the hands of Bernhard Christoph Breitkopf, and since then has passed for generations by inheritance. Amid the storms of the Seven Years' War, the unceasing activity of the gifted reformer of typography, Immanuel Breitkopf, laid the broad foundations of a noble collection of printed and manuscript music, at first of German and then of English, French and Italian masters, and by the issue of the first systematic catalogues brought order into the methods of the music trade. Immanuel Breitkopf's son and his partner, Gottfried Christoph Haertel, whose entrance into the firm gave it its present title, extended the operations of the house still more.

As early as the beginning of this century the firm issued carefully compiled editions of works of Mozart, Haydn, Clementi and Dussek, and thereby opened up to the world the creations of these epoch-making masters. In the golden age of music that followed, the firm published the most important compositions of Mendelssohn, Schumann and Chopin, and, on the expiration of the copyrights, presented the nation with revised editions of the works of Schubert and Weber. In all these undertakings, it showed how deeply it was inspired by the spirit of the age. And later, when a period of stagnation set in in musical art, Breitkopf & Haertel came forward with an undertaking of momentous importance: they published a monumental collected edition of the works of the classical masters of music, an edition based on the strictest principles of scientific criticism, perfect in respect of completeness, accuracy and technical execution, an edition that did much to revive the music of the past and to free the music of the present from its errors and dross. Thus the works of Bach, Handel, Mozart and Beethoven arose anew to a vigorous life; the development of these masters' art became visible in all its details.

The great success which attended the house in these efforts, encouraged it to proceed in the same path. Recently a complete edition in score, parts and arrangements for pianoforte of the works of Mendelssohn, Chopin and Robert Schumann has been published, and a similar one has been begun of the creations of the old Italian and German masters, Palestrina and Heinrich Schutz. The leading musicians of the day have united in the work, in order to reveal to the musical world the creative lines of its heroes from the bud to the perfect fruit. With what thoroughness the house of Breitkopf & Haertel is executing its task, may be judged from the fact that it succeeded in obtaining the permission of the Pope to institute

researches in the Library of the Vatican into the sources of Palestrina's music. And to encourage research into musical history the firm has undertaken the agency for a number of native and foreign publications on the history of music.

To aid music to gain an entrance into all circles of society, the house undertook the important work of issuing a "Popular Edition" containing almost all the works of the classic masters and an excellent selection from those of modern musicians. The undertaking has already grown to 1100 volumes and is distinguished not only by its cheapness, but by its absolute accuracy and beautiful execution. This undertaking, and the well-edited Library of Texts and Choruses which has lately been set on foot, have contributed largely to extend the international connections of the house. In order that no feature of the "universal business" might be missing, the firm has added to its stock of bound music and books on music those works of other publishers which are suited to find a wider sale. The catalogue of the house, a thousand pages thick, covers the entire domain of music. Here the works of the old musicians, up to those of the creator of the German musical drama, are to be found in various forms; scarcely one honored name is absent from the all-embracing list. The book publishing department of the house unfolds a no less living picture of all that the spirit of investigation has brought together on the history and theory of music, on the lives and work of musicians. Here we find all the literary productions of Fr. Liszt and Rob. Schumann, the letters of Mozart and Schumann, an abundance of fascinating biographies, and the most famous historical and theoretical works in musical literature.

Along with this wide extension of the business, which is now conducted by two grandsons of Gottfried Hactel, Mr. Wilhelm Volkmann and Dr. Oscar v. Hase, came naturally a similar extension of its technical branches. In 1867, the firm left its old home, the "Golden Bear," which still remains an honored memory, and migrated with all the apparatus of its activity to the grand new factory buildings. In this magnificent structure, more than 450 persons are employed in giving tangible shape, with the assistance of thirty steam and thirty hand presses, to the thoughts of musicians and scholars.

As late as the middle of the last century, music printing, and consequently the music trade, did not exist. The music trade, with no other resources than costly copper plate engraving, clumsy type printing and the hands of scribes, was hardly more developed than the book trade in the days of Gutenberg. Then appeared the reformer, Immanuel Breitkopf. He succeeded in making composition with divisible and movable music types so simple that it became possible to make printed music a remunerative branch of a publisher's activity. As we go through the halls of the firm, we gather an idea of the present position of music printing. There we see the compositor manipulating his peculiar types, we see how the bars of music are built up from atoms of type, and that this mode of printing is chiefly used for text books and for song books with accompanying words. Again, we see music lithographed on stone or transferred from tin plates, in which the notes have previously been impressed by a steel punch. This kind of printing facilitates the production of large editions, and the consequent extensive circulation of music. The export business, too, is so large that the firm has been obliged to open a branch house in Brussels, and to keep a permanent stock in the hands of its agents in Stuttgart, Amsterdam, Paris and Madrid. The chief sale for music is in England and its Colonies, and in America, a speaking proof of the fact, that notwithstanding the piracy which is permitted in this latter country, the excellence and the cheapness of German work has been able to overcome competition. The music printing department of the house works principally for Germany and England, while its typographical music paper is to be found all over the civilized world.

Connected with these technical departments are a type foundry, a galvanoplastic institute and a book-binding branch, which also afford an enchanting picture of the progress of graphic appliances. All these departments of the house, including the newly established commission business to facilitate the intercourse of foreign music houses with German firms, are a mirror of the importance of the firm and exhibit the immense resources with which it advances the highest interests of mankind, art and science, commerce and trade.

MORITZ POEHLMANN, NUREMBERG.

AMONG the many interesting exhibits in the German department of the Columbian Exposition there was one which, more than the rest, drew the attention of practical piano-makers and specialists. We refer to the handsome case containing the display of piano-wire from the famous factory of Moritz Poehlmann of Nuremberg. To the generality of people the coils of shining steel, polished to the brightness of purest silver, conveyed little of the interest with which it was regarded by the investigator, or to those familiar with the tone-producing qualities of the wire and of its marvelous strength. For few people, even among those who understand music and have the skill to produce it, know anything of the vibrating strings of the piano beyond their use and their relative lengths and thickness. They do not realize that the smallest string in the modern piano has a tensile strength of over three hundred pounds. The Poehlmann piano wire at the Columbian Exposition was submitted to the most crucial trials and given the most critical tests as to its strength and other requisite characteristics. The triumphant result is set forth in the following award:



MORITZ POEHLMANN.

Group 158. Class 930.

EXHIBITOR,

MORITZ POEHLMANN, Nuremberg, Germany.

Exhibit=Steel Piano-Wire.

This exhibit deserves an award:

For superior tensile strength.

For perfection of finish.

For over-graduation and spring quality.

Approved: K. BUENZ,

President Departmental Committee.

Signed,

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Geo. Steck

Individual Judge.

The official test upon which this award was based took place in Liberal Arts Building in September, 1893. It was conducted by Messrs. Geo. Steck and Max Schiedmayer, members of the jury on musical instruments, and two of the world's recognized experts in piano manufacture. There was



RICHARD POEHLMANN.

of course, much interest as to the result of the investigation of these gentlemen, as their names alone were a sufficient guarantee that the test would be made in a thorough and scientific manner. There were five prominent wire manufacturers represented by exhibits at the Fair, but two of them did not submit their wires to the test. It is also worthy of note that the Poehlmann wire has a record in connection with earlier great Expositions which is full of significance. The medals and awards granted to its manufacturers include all of the following: Paris, 1867; Wurtemberg, 1869; Cassel, 1870; Moscow, 1872; Vienna, 1873; Philadelphia, 1876; Nuremberg, 1882; Chicago, 1893. This is a great record and proves the good judgment of

Mr. Alfred Dolge, who first gave to the Poehlmann wire its popularity in America, and who has steadily pushed its merits for more than twenty years. The great house of Alfred

Dolge & Son continue to control the sole representation of the Poehlmann wire for the United States, and Canada, and the result of the Columbian World's Exposition contest has fixed its fame even more firmly than ever before.



Fac Simile of medals awarded to the house of Moritz Poehlmann.

E. RITTERSHAUSEN, BERLIN.

ONE of the beautiful stories of mythology tells of the way the first musical instrument was suggested. As the story runs, as Orpheus was walking along the shores of the sea, his foot struck a reed that had been cast up by the waters, and had dried in the sun. The reed gave forth a soft, sweet sound as it was made to vibrate by the stroke of Orpheus' foot and the result was the lyre or hand-harp of the ancient Egyptians. A similar story, and probably the same one adapted to the wind instruments, is that of Lucretius which says that "the simple flute had its origin from the breathing of western winds over certain reeds," and thus was suggested the musical pipe, or simple tube, which has developed into one of the most fascinating of instruments.

The most elaborate and beautiful collection of flutes ever displayed in the United States, and probably in the world, was seen by visitors to the German section of the Columbian Exposition. The display was that of E. Rittershausen, of Berlin. It was arranged in a large, square glass case, and consisted of flutes made of various woods, of Ebonite and of sterling silver. The Rittershausen flutes are the standard of the world, and have received the indorsement of the best performers upon this favorite instrument. Until 1832 the flute was not regarded as a perfect instrument. In that year Theobald Boehm, of Munich, brought the instrument to such a degree of perfection as to make it one of the most prominent of orchestral and solo instruments. The Rittershausen flutes are made exactly upon the Boehm system, and with such wondrous skill and delicacy of workmanship as to have long since become the favorite of discriminating flutists. It is, in fact, the instrument universally referred to when the Boehm flute is desired.

Like the illustrious Boehm, Mr. Rittershausen is also a virtuoso as well as a manufacturer, devoting his entire faculties to the production of a perfect flute. By his own practical skill he is enabled to appreciate the many details and requirements in the construction of such an instrument as is demanded by the most fastidious virtuoso. This, it will readily be seen, is an invaluable consideration in the selection of a flute by a skilled performer. And in the rapid progress of musical culture of America, there are many lovers of the beautiful instrument who are its admirers and enthusiastic students at the present time.

Living in the musical city of Berlin, Mr. Rittershausen is thrown in personal contact with the greatest flutists of Europe, thereby receiving many suggestions from them that are of incalculable benefit in the manufacture of his instruments. The Rittershausen factory is located at 107 Bergmann street, Berlin, and its product has been famous from the establishing of the present business in 1870. Each year adds largely to the number of Rittershausen-Boehm flutes in use in America, and they have received the highest testimonials from the most famous composers and performers in this country as well as those abroad. The American representative of the Rittershausen flutes is Mr. Carl Fischer, No. 6 Fourth Avenue, New York.

M. WELTE & SONS' ORCHESTRIONS, FREIBURG. BADEN.



OWERING above the surrounding exhibits in the German Section at the World's Columbian Exposition was a giant orchestrion from the celebrated factories of M. Welte & Sons, Freiburg, in Baden, Germany. The fame of this firm and of the excellencies of its mechanical instruments is world-wide, and the long-established American branch, in New York city, has accomplished no little in familiarizing the American people with the products of the enterprising manufacturers at Freiburg. At the World's Fair the splendid performances of the giant Welte Orchestrion, in the north gallery of the Liberal Arts Building, was one of the features of special interest to thousands. The reverberating tones of the instrument could be heard in all parts of the vast edifice, and to it was doubtless due a good share of

the attendance upon the German exhibits, for no sooner would the powerful tones swell out than the throng on the ground floor below would pause in their sight-seeing, and crowds would ascend the broad stairs to draw near to the instrument itself. The award granted to the exhibit of Welte & Sons reads as follows:

EXHIBITOR,

Group 158. Class 935.

M. WELTE & SONS, Freiburg,

EXHIBIT==Cottage, Parlor and Concert Orchestrions.

This exhibit deserves an award:

For superiority in method of construction, embracing new and novel features, which are as follows:

1. A pneumatic action, making possible the use of perforated paper, producing promptitude of speech of the pipes and auxiliaries and at nominal prices in comparison with the old method of using a cylinder or barrel.
2. Exquisite voicing of the several classifications of tones, producing beautiful and varied orchestral effects.
3. Solidity in construction and excellence in the workmanship displayed in every detail.

Approved: K. BUENZ, (Signed)
President Departmental Committee.

Approved: JOHN BOYD THACHER,
Chairman Executive Committee on

Awards.

Individual Judge.

The firm of M. Welte & Sons leads in the construction of large mechanical Orchestrions. The house was founded in 1833, at Vohrenbach, in the Schwarzwalde, the fatherland of mechanical instruments and toys. Mr. Michael Welte, Sr., since 1873 located at Freiburg, in Baden, has, through continual study in acoustics and mechanical science, and by the employment of all accessible means for attaining novelty and merit while still retaining the old and tried rules, gained the first and leading place in this line of industry. At the various expositions M. Welte & Son's exhibits have proved an ornament as well as a pleasure to be remembered most agreeably by visitors, and through the World's Fair exhibit the importance of

this house has placed an added gem in the crown of Germany's industries. The Orchestrion of to-day had its origin in the middle of the last century. At that time there were made in the Schwarzwald, clocks with little chimes of bells, miniature mechanical dancing figures being attached. Towards the end of the last century the bells were replaced by pipes, in great numbers, producing various sounds devoid of melody, combining double and various notes and tones. This singing clock was the first great mechanical instrument, with its various tone characteristics and diversified execution. But eventually, greater and more perfect mechanism was developed, until to-day the Orchestrion stands forth a difficult problem solved, and a valuable acquisition to acoustics and mechanical instruments. The introduction of wood and metal pipes as well as reeds, in their diversity of formation, has done wonders in perfecting the instrument, making possible the endless combinations of effects and producing these results at which we to-day marvel in the great Orchestrions.

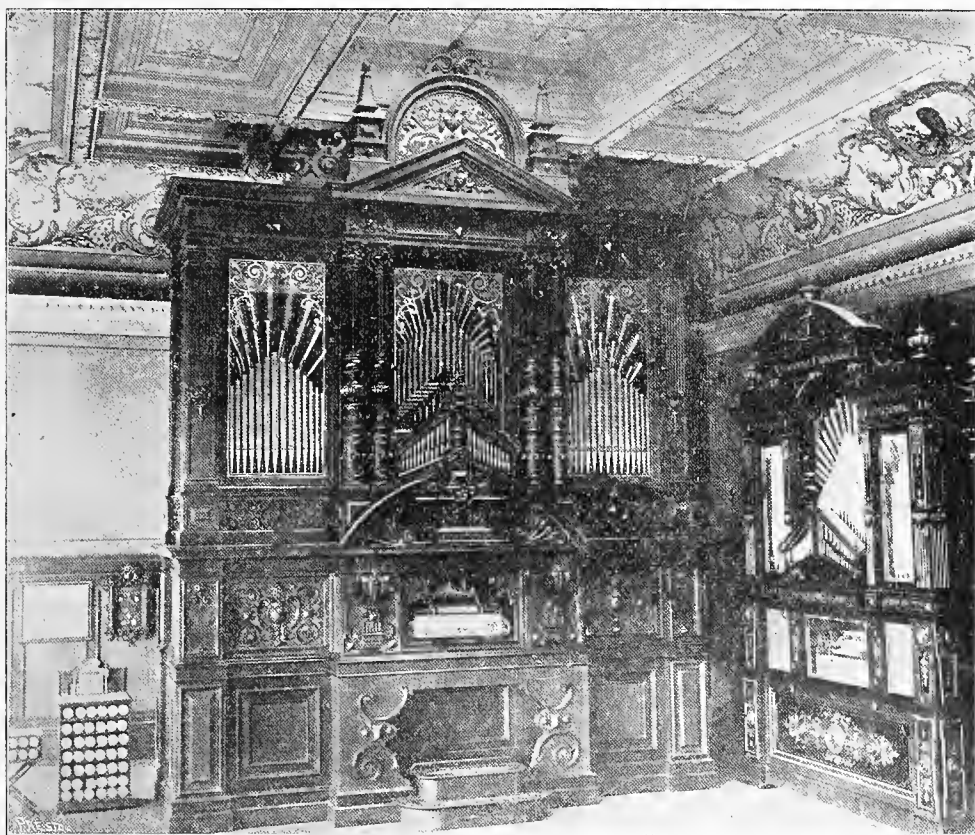
M. Welte & Sons in their search for novelty have not neglected the no less important matters so essential to a perfect instrument. We acknowledge their activity in this respect the more because we



VIEW OF THE WELTE & SONS' FACTORY, FREIBURG, GERMANY.

know that in this age, merit is too often overlooked, and to excel requires a steady purpose. But they have stood steadfast, and the result is a perfect work, won by meeting obstacles step by step and overcoming them. The first great work of a combined orchestral instrument was by M. Welte & Sons, who were commissioned to complete an instrument for Odessa. In 1849 they were officially chosen to place one in Karlsruhe, and later in Frankfurt, for exhibition. This period shaped the commencement of the great success of the firm. Their mission to improve and discover something new kept them restless and ever in the front. In 1872 the firm brought out their patent of a new system of wind-storage with register, with direct wind conductors for each separate pipe. In 1880 an innovation in the form of a mechanical drum attachment for Orchestrion was added. In 1885 a pneumatic music roller for re-rolling and unrolling the perforated orchestrion music put the finishing touches of perfection. To-day, all instruments of the firm are made after their special pneumatic system, played with perforated music, which invention was substi-

tuted for the costly cylinders before used. Their new invention of perforated music sheets is an enormous step forward, and demands recognition in saving of space, as well as from a financial point of view. Through this invention the possessor can collect a greater music repertoire, and it needs no special storage receptacle, or extra care, as with the cylinders. The great instrument is, with little adjusting, ready to play, and the changing of the music is a simple matter. And yet comes a more weighty advantage in the new problem—the unlimited duration of the performance of a piece which is afforded by the perforated paper, which may be extended to almost any length. Welte & Sons manufacture perforated music rolls from thirty to fifty inches long, with a playing duration of fifteen minutes and more. The mechanical arrangements are so adjusted that the music can not be injured either by the rolling or unrolling in the mechanism. The capacity of the instruments vary from about 140 to over 1,000 pipes to each



THE WELTE COLUMBIAN EXPOSITION ORGAN EXHIBITED IN THE GERMAN MUSICAL INSTRUMENT SECTION, MANUFACTURES BUILDING.

instrument, the price, from 2,500 to 40,000 marks, (or \$600 to \$10,000) and even higher for specially designed and constructed instruments, like, for instance, the grand instrument built for Mme. Adelina Patti for her palace at Craig-y-Nos, or the specially constructed Columbian Exposition instrument. The smaller Orchestrions are played with weights and the larger ones with motor power or electricity. The repertoire of music is unlimited and contains all styles and grades of compositions—symphonies, overtures, potpourris, chorals, marches, dance music, etc., etc. The instrument performs with extraordinary precision, the joining of the registers being exact and the swells graduated accurately. The clock-work like mechanism does not retard or move unevenly. The great orchestral master-works are rendered in artistic manner, the execution being exquisite and the tone quality perfect.

The widespread popularity of the products of M. Welte & Sons renders it necessary to have agents in all the central cities of the world, while Germany is rightly proud in possessing the native industry which leads the world in its especial line.

In honor of Mme. Patti, the great artist, the Exposition Orchestrion was designated as "a la Adelina Patti." This happy thought was due to Mr. Welte, of New York, who is in charge of the American interests of his house, and whose place of business is at No. 49 W. 39th street. Mr. Welte, by his business enterprise and great personal popularity combined, has won for himself and his firm the esteem of an almost numberless host of friends among American musicians and music lovers. His instruments are in themselves so perfect, and capable of such exactness yet delicacy of execution of the greatest of the master-works of music, that they find their way not only into the concert halls and public places, but also into the homes of the wealthy and the refined.

GROTRIAN, HELFFERICH-SCHULZ, BRAUNSWEICH.

ONE of the points of peculiar interest in the German Section was the exhibit of Grotrian, Helfferich, Schulz, the successors of Th. Steinweg of Brunswick, Germany. The award granted by the World's Fair judges to this house will be found in the awards of this work. And that the instruments displayed were in every way commendable, the terms of the award afford ample evidence. The Th. Steinweg pianos rank with those of the highest standard of excellence throughout Europe. They have done so from the time when, in 1857, Theodore Steinweg first began to make pianos in the very building now occupied by Grotrian, Helfferich & Schulz. Although the firm name of Th. Steinweg's successors in the Brunswick factory is retained, just as when the first change of partnership was made, the business is at present owned solely by Mr. Wm Grotrian, who bought the entire belongings in 1868. Mr. Grotrian is one of the class of musician mechanics whose rare combination of artistic temperament and skill in designing and perfecting the mechanical parts of the piano have done so much to enhance the fame of the Vaterland as a musical nation. The Grotrian piano is one of those which are made strictly upon merit. There is no effort made to produce them in great numbers, but rather to create in every one, as it passes through the factory, an instrument fit for the inspiration of the great artists who have long accorded to its makers the highest place. Among the artists who have thus expressed preference for the Grotrian piano are D'Albert, Paderewski, Clara Schumann, and others, from all of whom Mr. Grotrian has letters of highest commendation. A visit to the factory in Braunschweig is fraught with most pleasant experience to the piano student. It is said that nowhere in the world are there more veteran employes than in the factory of Grotrian, Helfferich & Schulz. There are no fewer than fifteen of them who have been there for twenty-five years and longer. It is the custom, when one of the men arrives at the quarter-century anniversary of his entrance in the factory to hold a kind of reunion in honor of the event. At one time three of the men celebrated in this way at the same time. On these occasions Mr. Grotrian enters heartily into the festivities and is most generous in his attentions to the veterans who have served him so many years. Associated with Mr. Grotrian is his son, Wm. Grotrian Jr. The young gentleman, like his father, is an expert in piano construction. He has studied piano making in Baltimore with Wm. Knabe & Co., and also with Pleyel, Wolf & Co, in Paris. Thus, together with his experience in the German factory, he has acquired the combined skill of the world's three greatest piano-producing nations. He has been a great traveler and is by both instinct and education perfectly fitted for the work of his life.

The Grotrian, Helfferich, Schulz piano is used by the leading musical people of Berlin, and in many of the musical institutes, including the Royal Conservatory. Mr. Grotrian himself is an enthusiastic patron of the arts, and his customers are of the best class, which includes the artists and others who appreciate a piano of the highest characteristics.

LOWENDALL STAR WORKS, BERLIN.

AMONG the exhibits in the German section in the Manufactures Building, the display of the Lowendall Star Works was one of great interest. Neatly cased and tastefully arranged in a booth with other exhibits from the Vaterland, was the stringed instrument exhibit of Mr. Lowenthal, the proprietor of the great house. It was an elegant display of the finest stringed instruments. One of the most notable features was a quintet of excellent make from birdseye maple. These were worthy of the admiration that was lavished on them by lovers of art, as examples of fine workmanship as well as specimens of the perfec-

tion of musical instrument making. By the side of this quintet were six renowned specialties in violins, each one the acme of violin construction as attained by Lowenthal. There was one Amati which was the best copy of an old Amati ever produced. There were also six English pattern violin cases in the finest selected woods, including rosewood, walnut, and olive wood inlaid with mahogany. We must not forget to mention the very fine display of the well-known Lowendall violin bows. This was a wonderful exhibit of bows in gold and silver, beautifully engraved. Alto-



L. LOWENTHAL, SR.

gether the Lowendall exhibit of stringed instruments was well worthy the careful study of every connoisseur of violins, and reflected great credit on the illustrious violin maker from over the seas.

The world-wide reputation of the Lowendall Star Works of Berlin makes any mention of the past history and present resources of this renowned concern very interesting. The name "Lowendall" is a registered trade-mark. It is a sort of American form of the word Lowenthal, and was adopted because of the confusion that was found to arise among English speaking patrons of the house in attempting to

pronounce or write the name. The style "Lowendall Star Works" is therefore a happy combination of German and English words by which it is intended to perpetuate the fame of one of the oldest and most favorably known manufactories of bows and stringed instruments in the world. The award granted to the Lowenthal instrument is as follows:

EXHIBITOR,

Group 158.

Class 929.

L. LOWENTHAL, (Lowendall Star Works), Berlin.

Exhibit--Violins, Violas, 'Cellos, Bows, Etc.

This exhibit deserves an award:

For powerful tone quality.

For excellence of manufacture.

Approved: K. BUENZ, (Signed)
President Departmental Committee.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Individual Judge.

The Lowendall Star Works are located at No. 121 Reichenberger strasse, Berlin, whither they were removed from Dresden in 1889. The business was originally established by Mr. Lowenthal, Sr. as a retail music store in Berlin in 1866, and, soon afterwards, Mr. Lowenthal began to manufacture the instruments he sold. His efforts in this line led to the building up of a large business, so that now Mr. Lowenthal has a spacious four-story factory, employs a large force of workmen and keeps in stock several hundred dozens of fine violins as well as every other accessory to stringed instruments. The Lowendall violins have everywhere met with the highest praise. At the London Inventions Exhibit they were awarded a silver medal, and at the Bologna, Italy, exposition the same award was given them.

Mr. Louis Lowenthal, Sr., proprietor of the Lowendall Star Works, is famed as one of the most expert judges, and one of the highest authorities on old violins and stringed instruments of the present day. He is in his fifty-fifth year and is a man of vigorous mental and physical powers. Mr. Lowenthal's genius asserted itself at quite an early age. He displayed a considerable talent for music when quite a child, and at the age of seven years, constructed a violin—or his idea of one—made from an unplanned wooden board, and from similar material making the neck, pegs, etc. The strings he made of strong cotton thread, and the bow he made as best he could, securing a supply of hair from the tails of horses in the street. Mr. Lowenthal's father, in order to develop his son's musical talent, bought him a real



L. LOWENTHAL, JR.

fiddle, and the subject of our sketch well remembers with what supreme joy and satisfaction he gazed upon his new treasure. The father fearing that fiddle playing would absorb too much of his son's attention, relieved the youthful aspirant of his much beloved instrument after a few weeks, and for several years the genius of the young man slumbered, but when he entered the high school at Königsberg, he commenced his musical studies in earnest, and in his nineteenth year had become an excellent performer on the violoncello. At Leipzig Mr. Lowenthal became acquainted with the renowned instru-

ment maker, Bausch; and, later on, at Berlin, he got connected with the well-known violin-bow maker, Heinrich Knopf, under both of whom he took the opportunity of studying violin and bow-making. In the year 1866 he opened the retail music store in Berlin, and from that time to the present, his business has grown until it has reached its present large dimensions. Soon afterwards, Mr. Lowenthal began manufacturing musical instruments, and laid the foundation for the splendid reputation that he now enjoys. One incident in his career is worthy of mention in this notice. Calling on Wieniawski one day during a visit to St. Petersburg, he was invited to accompany the celebrated violinist in order to meet Davidoff, the renowned 'cello player, who was attending a rehearsal for a concert, which was shortly going to be given at the Winter Palace and at which Rubinstein was expected to be present. Mr. Lowenthal entered the concert room with Wieniawski. In a corner of the room sat Rubinstein at the piano, resting and meditating. Presently the Russian lion rose from the instrument and Mr. Lowenthal had the honor of being presented to the celebrated pianist, as a Berlin musical instrument manufacturer. Rubinstein was very gracious and invited Mr. Lowenthal to his house to show him a double-bass that he had to sell, and which proved to be nothing less than a Strad. bass, worth some thousands of rubles. During a stay of six weeks in Russia, Mr. Lowenthal made many friends among the leading musicians, and from them

received numerous orders. Being dissatisfied however, with the general outlook, and feeling that America would afford him a wider field of activity, he left the old country with his wife and possessions and came to the United States in 1867, bringing with him a valuable stock of old violin wood and a famous collection of some sixty genuine old violins, many of them being very costly and valuable. After six years' practical experience of the requirements of the American musical market, Mr. Lowenthal returned with his family to Europe and began making a collection of old Italian violins on a large scale, visiting the United States at stated intervals, where he continued to find a ready and profitable sale for his instruments. He has since visited New York, Boston, Philadelphia, Baltimore, Cincinnati and Chicago, and secured much business, and has made several visits to England doing an excellent business.

Mr. Lowenthal continued to visit America annually, holding periodical auction sales in New York and Boston and some of the western cities. In 1878 he met Ole Bull at St. Louis, who was charmed with Mr. Lowenthal's splendid collection of instruments and graciously permitted a model to be taken of the famous concert violin that he was then using.

Associated with Mr. Lowenthal in the Lowenthal Star Works, is his son Louis Lowenthal Jr., the pride of his father, and who, for the last two or three years, in fact, since the close of his service in the German army in 1892, has done most of the outside work of the house, making trips to the principal cities of continental Europe and Great Britain and annual visits to America. He has visited all the large cities of the United States and has many warm friends here. His customers are the most prominent music houses of the various large cities extending from Boston and New York in the east, to Atlanta and New Orleans to the southward, to San Francisco and Portland on the Pacific Coast, St. Paul, Chicago, back to St. Paul, Chicago, etc.

Mr. Lowenthal, Jr., was an interested attendant at the World's Fair and saw the exhibit of his house put in shape at the opening of the Exposition. Mr. Lowenthal Jr., is now in his 28th year, and is a worthy scion of a worthy sire. He is a finely educated and polished young man and speaks English as fluently as he does his mother tongue, and with his thorough knowledge of the business he represents, he is well fitted to extend the interests of his house in this country.

PAUL STARK, MARKNEUKIRCHEN, SAXONY.

THE exhibit of Paul Stark, of Markneukirchen, Saxony, was one of the most admirable in the German Section. Among the instruments there displayed, were several which were marked by novelty of design as well as unsurpassed excellence of construction. Indeed, it was in the main this spirit of novelty, this genius of invention, that prompted Mr. Stark's participation in the World's Fair.

And the award granted to his display demonstrates clearly that its chief object was attained. For although the house of Paul Stark is extensively engaged in the export trade in large lines of musical goods, one of its specialties was pushed forward in the competitive display to the exclusion of others.

When Mr. Paul Stark, the head of the great exporting house at Markneukirchen, Saxony, entered the musical instrument business, the house had already become well established and was being conducted by his father and brother. The brothers soon separated and Mr. Paul Stark continued independently. He proved to possess great adaptability for the business and, by hard work and judicious management, his trade rapidly assumed very large proportions, until to-day he carries one of the largest and most carefully assorted stocks of musical instruments in Germany. All goods handled by Mr. Stark are either manufactured by himself



PAUL STARK.

musical instruments in Germany. All goods handled by Mr. Stark are either manufactured by himself

or made expressly to order under his personal direction and many after his own patterns. It was one of the specialties manufactured by Mr. Stark that occupied the most conspicuous place in the Exposition display of his house, and to which was granted the following award:—

EXHIBITOR.

Group 158. Class 928.

PAUL STARK, Markneukirchen, Saxony, Germany.

Exhibit--Table Harp.

This exhibit deserves an award:

For excellence of workmanship and first-class materials employed.

For a movable bar by which the number of chords can be increased to as many as ninety-six.

Approved: K. BUENZ,

Signed

President Departmental Committee.

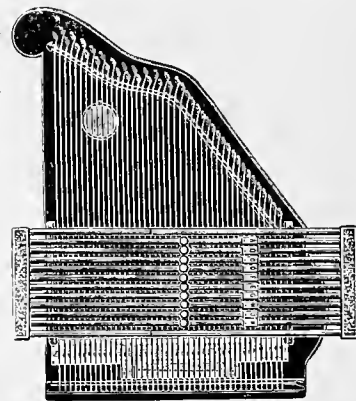
Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

E. P. Carpenter

Individual Judge.

Mr. Paul Stark also enjoys a wide-spread reputation as an inventor. In July, 1894, he patented a very valuable invention for winding strings for stringed instruments such as zithers, harps, violins, 'cellos, &c. The special feature of this important invention is that it permits of the winding of a large number of strings simultaneously. In construction, the string-winding machine like most really practical inventions, is simple in design and very substantial. It is made entirely of metal and is adjustable to any length of string. The strings are covered from a number of spools of the finer wire, which spools are attached to a movable reel at the side of the machine. Strings of almost any size and thickness are thus wound, and the machine can be operated by either hand or steam power. Mr. Stark's invention is attracting the attention of musical instrument makers in all parts of the world. The table harp which was distinguished with the World's Fair award is the result of long and patient experiment. It seems in a fair way to become universally popular. The harp contains important and valuable improvements and is capable of so great a variety of musical effects as to place it among the better class of portable instruments. Another of Mr. Stark's inventions is a pedal for large harps, enabling performers to modulate from key to key with great facility. Mr. Stark is also working on a guide for the eye, which is said will be very valuable to artists. He has also perfected a useful device by which performers upon the harp are enabled to vibrate certain groups and chords of strings at will, as easily as to produce the glissando effect, a very unique and valuable invention.



But the most popular and best known of Mr. Stark's specialties, is the Table Harp, to which reference is made above. It is one of the sweetest-toned and most beautifully finished instruments of the present day. Its compass embraces the complete chromatic scale, consequently compositions can be played in all major and minor keys. The Table Harp is also very useful to students of Musical Theory. As a solo instrument it is capable of the most beautiful effects, and in the hands of a capable player the modulations obtained are very beautiful. The effect of the instrument in conjunction with the violin, guitar, flute &c., is highly pleasing and it provides an effective accompaniment for the human voice. The Instruction Book which accompanies the instrument is published by Mr. Paul Stark, and is an easy and comprehensive guide.

F. L. NEUMANN PIANOS, HAMBURG.

AMONG the German manufacturers who were represented at the World's Columbian Exposition none were deserving of more praise than F. L. Neumann, of Hamburg, whose exhibit in the German section of the Manufactures and Liberal Arts building will long be remembered with pleasure. Four pianos were shown—three uprights and one grand, and all of them were exponents of the highest art in piano manufacture. The finish and carving of the cases were superb. It has long been known that the Germans excel in work of this kind, but the work exhibited by Mr. Neumann was a surprise even to those most familiar with the capabilities of the German workshop. Herr Neumann has established a reputation of many years' standing for the most conscientious workmanship in all his pianos. It is well known that in the construction of his instruments he uses only the finest and costliest quality of woods and materials, and employs only the most skilled workmen, thus securing a combination of rare woods and perfect mechanism that insures a piano qualified to withstand atmospheric changes in any climate. The diploma awarded to the F. L. Neumann pianos reads as follows:

EXHIBITOR,

Group 158.

Class 930.

F. L. NEUMANN, Hamburg, Germany.

Exhibit—Pianos.

This exhibit deserves an award:

For fine tone quality, possessing good singing quality and duration.

For thoroughly satisfactory action which repeats well.

For light, elastic touch.

For first-class material and workmanship.

Approved: K. BUENZ,

President Departmental Committee.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

(Signed)

Geo. A. B.

Individual Judge.

Throughout Germany the fame of the Neumann piano is universal. Nor does its influence or popularity end there. Artists, dealers and music lovers generally, in many places far distant from the home the Neumann piano, regard it with favor and use it in preference to others. And considering the fact that these admirable German pianos have been before the musical public for well on to a half century this is not to be wondered at, the more that the house of Neumann is, and has been from the first, one of great enterprise and originality. Among the novelties in the Neumann pianos is the sectional upright, designed for use in places requiring compactness and economy of space and weight in the handling. This style is especially adapted to use also in mountainous countries where transportation is difficult. The cases in the sectional, or as they are often termed, separable pianos, are equally as well finished as the regular styles, and in tone quality and other artistic requirements they are identical with those in the permanent cases. The Neumann exhibit was in charge of Mr. A. B. Buck.

Of the tone quality of the Neumann pianos it may be justly said that it is superb—sweet, powerful and sustained—qualities that are due largely to the fact that Herr Neumann himself is a practical piano maker of life-long experience. His experience in piano building and his thorough knowledge of piano mechanism are so well known that his advice is often eagerly sought after by other manufacturers. The action of the Neumann pianos which were on exhibition at the Fair was all that could be desired. The exhibit was a success financially also as well as artistically, as the merits of the Neumann pianos were introduced to the people of the United States in a more thorough and convincing manner than ever before. Previous to the Fair these excellent instruments were best known in this country in California, but since the Exposition closed the inquiry for the Neumann pianos in this country has become quite general.

GRAND DIPLOMA AND MEDAL
FOR
Music Printing.
*
WORLD'S COLUMBIAN EXPOSITION.

GRAND DIPLOMA AND MEDAL
For Highest Grade
Color Work and Lithography
*
WORLD'S COLUMBIAN EXPOSITION.



The display case is a large, ornate structure with a decorative border. It is divided into several sections. The top section features a large illustration of a musical scene with the text "F. M. GEIDEL Musikalienverleger LEIPZIG." The bottom section contains several smaller illustrations, including a landscape with a building, a group of people, and a musical score. The case is framed by a decorative border.

F. M. Geidel, Music Printing, Leipzig

F. M. GEIDEL, LEIPSIK.

A

ARTISTIC music-printing has attained its highest development in Germany. The art of stone-printing, or printing from lithographic stones, has there reached a point of perfection. To this is largely due the universal demand for German editions of the standard compositions of the old masters. There is a softness and a peculiar cleanliness about the Leipzig prints which is rarely found in those from any other place. And in the illuminated title pages of German publishers there are artistic color effects seldom approached by the music printers of other countries. As a rule, the blending is better, and the care in bringing out the artist's details are much more effective.

Even in America, where the same art has attained a place only second to the Vaterland, it is the custom with several foremost music-publishing houses to have their printing done in Germany. And a study of the artists' imprints on many of these American publications "produced in Germany", will reveal the well-known name of F. M. Geidel, Leipzig.

Thousands who visited the German departments at the Columbian Exposition, will recall the beautiful specimens of the music and color printing of this house, exhibited in the German building. It was mainly contained in an elaborate case, and attracted the attention of throngs of music lovers and admirers of fine printing, during the fair.

The business of F. M. Geidel, which embraces music-printing by type, engraved plate and



F. M. GEIDEL.

stone processes, engraving and binding, lithography and autograph printing, was established in the year 1885. The founder was Moritz Geidel, who began business in the same place where the present enlarged establishment is continued. But previous to embarking in the business Mr. Geidel had been for twenty-five years associated with old and prominent firms in the same lines, and so was thoroughly equipped for the work in hand. By energy and tireless industry the business developed rapidly, and in a comparatively short time the call for the work of Geidel was extraordinary. The customers of the house were not confined to any local-

ity or nation, but extended over Germany and reached across the sea to America. In 1891 the business had assumed such proportions as to call for enlarged factories and facilities. In accordance with this growth a fine new building was erected on the original land where the house had first been established. All improved facilities were introduced and the highest aspirations of the founder were realized. A large book-printing department and bindery were added to the original branches of the business, and soon more than a hundred skilled workmen were constantly employed in the various departments.

The illustration herewith is a reproduction from some of the specimens of lithography and music printing exhibited at the World's Fair by this famous house and which were hung in a massive frame in the section of lithography, engraving and printing in the German building.

With all these requisites standing to the credit of the house of Geidel, the award for music printing was well bestowed and was an acknowledgement of the superiority of the work over numerous competitors. The award is as follows:

EXHIBITOR,

Group 158.

Class 926.

F. M. GEIDEL, Leipsic.

Exhibit--Music Printing.

This exhibit deserves an award:

1. For first-class printing of music.
2. The work of this house is carefully executed, especially in works of music.

Approved: K. BUENZ,

(Signed)

President Departmental Committee.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

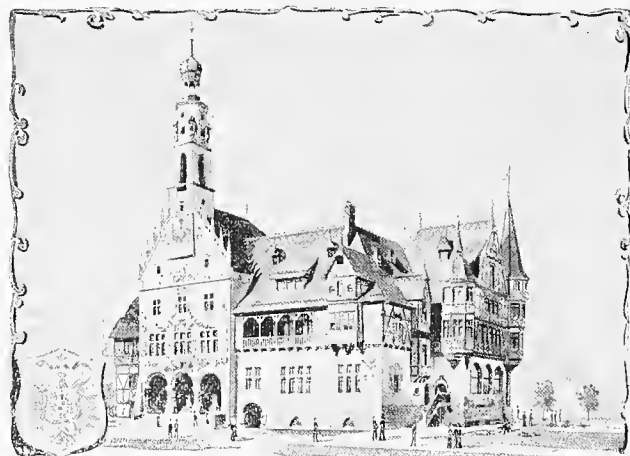
Emeralda Cervantes

Individual Judge.

In addition to this award which is, by its simplicity of wording, really comprehensive, another award was given to Mr. Geidel for fine lithography. This award was granted in another department than Group 158, so that it does not come within the scope of our list of awards, but it embraced all the essential features of FIRST-CLASS LITHOGRAPHY AND FINE COLOR WORK.

The establishment of F. M. Geidel is located at No. 14, Lange Strasse, in Leipsic.

Mr. F. M. Geidel, the present proprietor of the business, is himself a thorough musician and a director of eminence. For twenty-five years he has been the director of the "Concordia" Mannerchor, one of the best and most prosperous of the Leipsic singing societies. In Germany such business men as Mr. F. M. Geidel, in which the artistic and the commercial are closely allied, are more common than elsewhere. With a fairness which marks his whole career, Mr. Geidel takes pride in this motto, to which he often refers: "Faultless workmanship at unexceptional prices."



THE GERMAN GOVERNMENT BUILDING.

V. F. CERVENY & SONS.—Koeniggratz, Bohemia.

OF the military band instrument makers of Europe none are more favorably, and perhaps more widely known than V. F. Cervený & Sons, of Koeniggratz, Bohemia. This house enjoys the proud distinction of being official makers of band instruments to the Austrian, German and Russian armies. Not only do they possess this extensive kingly patronage, but their instruments are known and used throughout the civilized world. Russia, alone, ordered, during the last two years, more than 6,000 pieces of the Cervený & Sons' manufacture for the bands of the Russian army and her provinces. A very extensive demand—exceeding the patronage of any other house in this line—has always come from Germany, Holland, Spain, Portugal, Roumania and Bulgaria. The fame of the Cervený instruments has penetrated even to China and the Sandwich Islands, and in North and South America their good qualities have long been well known and respected.

The Cervený instruments have taken the highest prizes wherever exhibited. They received gold medals at the World's Exposition in New York, in 1853; at Munich in 1854; at Oporto in 1865, and Moscow, 1872. They were awarded first prizes at the Paris, London and Stettin Expositions. His majesty, King Francis Joseph I, has on three separate occasions conferred awards on the house of Cervený, as also have their majesties, King John, of Saxony, King Dom Louis, of Portugal, King Alexander II, of Russia, and King William I, of Germany.

In such high esteem has Herr Cervený always been held by King Franz Joseph that in 1879 his majesty summoned the distinguished manufacturer to his palacé and gave him an order for three trumpets, two horns, and a pair of votive timpani for the court church in Vienna. A year later the King himself visited the factory of Cervený & Sons in Koeniggratz. This was an event long to be remembered. The entire city was in gala attire. His majesty complimented Herr Cervený, Sr., highly and saluted him after the manner of an old friend, having known the famous musician as a member of the court orchestra when he, the king, was a mere boy. His majesty spent an enjoyable day at Koeniggratz and left with warm expressions of gratification and of thanks to his hosts, the Messrs. Cervený.

The exhibit of V. F. Cervený & Sons at the World's Columbian Exposition received a great award, the text of which we give herewith:

EXHIBITOR,

Group 158.

Class 933.

V. F. CERVENY & SONS, Koniggratz, Bohemia.

Exhibit—Wind Instruments.

This exhibit deserves an award:

For superior tone quality, being rich, resonant and of excellent carrying power, rendered so by the introduction of aluminum in their manufacture.

For perfection of finish and a superiority of workmanship.

Deserving of special mention are the Kaiser tuba, Carsopran, Baroxyton and Euphonium.

Approved: K. BUENZ,

(Signed)

President Departmental Committee.

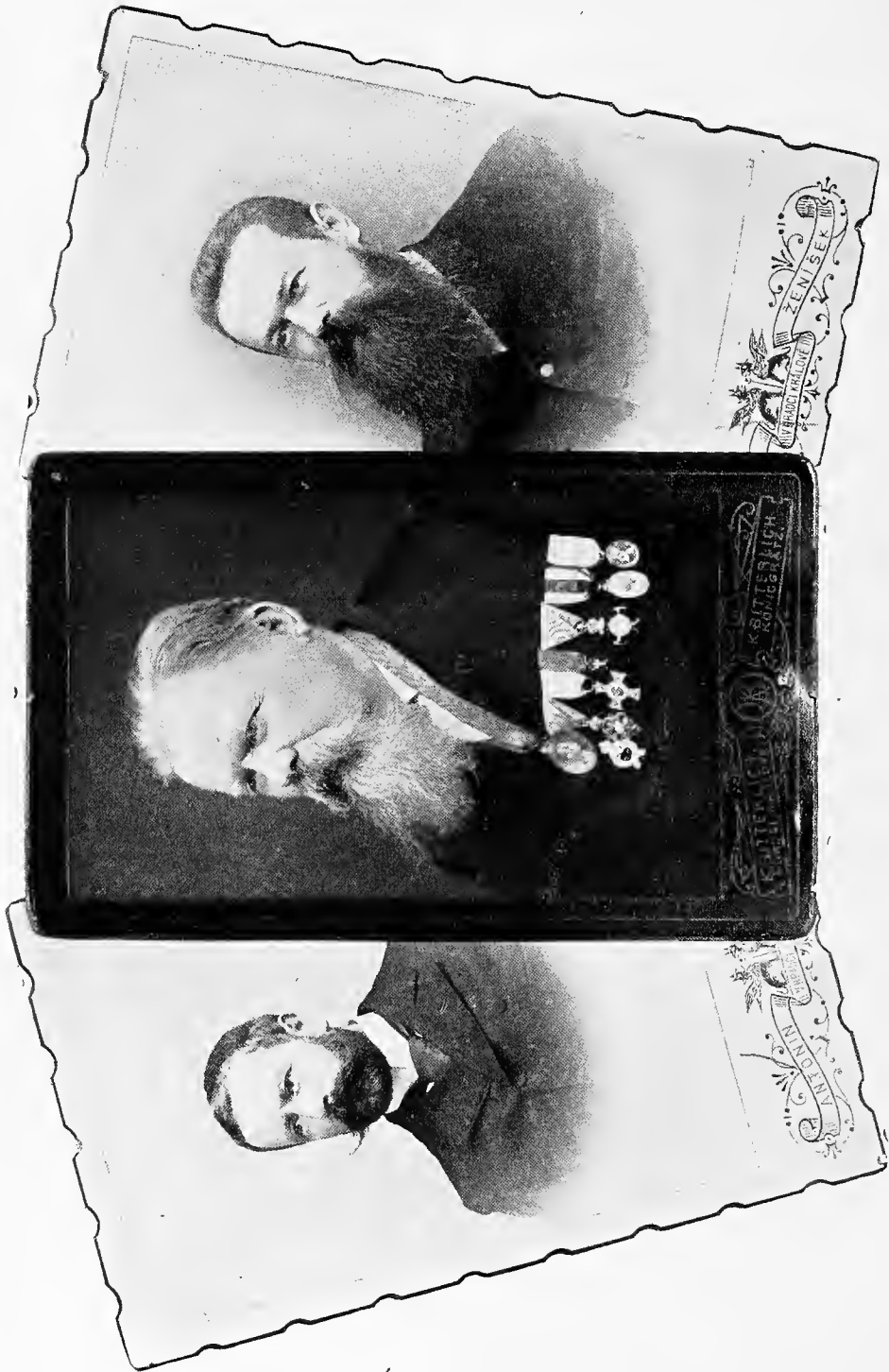
Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Max Schiedn er

Individual Judge.

A prominent feature of their exhibit was their aluminum drums which were first introduced by them in December, 1891. These drums have been patented by Cervený & Sons in all countries, and priority of rights in the invention have thus been secured over all manufacturers. It is a well known



STANISLAV E. CERVENY.

V. F. CERVENY,

JAROSLAV V. CERVENY.

V. F. Cerveny & Sons, Königgratz, Bohemia.

fact that drums made of wood are of necessity very heavy when carried long distances on the march; furthermore they lack the resonance and power that can be secured from metal drums. But a drum made of any ordinary metal would be heavier than the lightest wooden drum, and so it remained for Cervený & Sons to devise a method of fashioning the light aluminum into a drum at once of feather-weight and with a resonance heretofore unequalled. The display of Cervený & Sons at the World's Fair was encased in a magnificent cabinet, a good illustration of which appears on this page. The cabinet was literally filled with handsome specimens from the factory of the firm.



EXHIBIT OF V. F. CERVENÝ & SONS, WORLD'S COLUMBIAN EXPOSITION.

THE FRENCH MUSICAL INDUSTRIES.



THE French piano manufacturers, or other musical Instrument manufacturers of that nation, rarely take part in an exposition without the concurrence of the *Chambre Syndicale d'instrumente de musique*. This was the case with the French manufacturers in exhibiting their instruments at the World's Columbian Exposition in Chicago.

The French manufacturers, invited by the General Commissioner of the French government, participated in the Exposition mainly to show that the French industries still lived, and scarcely counted on any real benefits or recompens. for their expense and trouble. They rallied around the *Chambre Syndicale*, the president of which, M. Thibouville-Lamy, was charged to gather all information that would aid and enlighten the manufacturers.

When the participation of the *Chambre Syndicale* in the Exposition at Chicago was decided upon, a commissioner was nominated, under the presidency of M. E. Gouttiere, who, with the concurrence of M. Lyon, of the house of Pleyel, Wolff & Co., MM. Ruch, Labrousse, Burgasser, Girard and Focke, was charged to secure the resources and formulate a plan of action worthy of the French manufacturers. The undertaking was a success, thirty-eight or forty manufacturers responding to the call of the committee. The result was that the musical industries of France sent to Chicago a contribution consisting of not fewer than 150 packages or boxes.

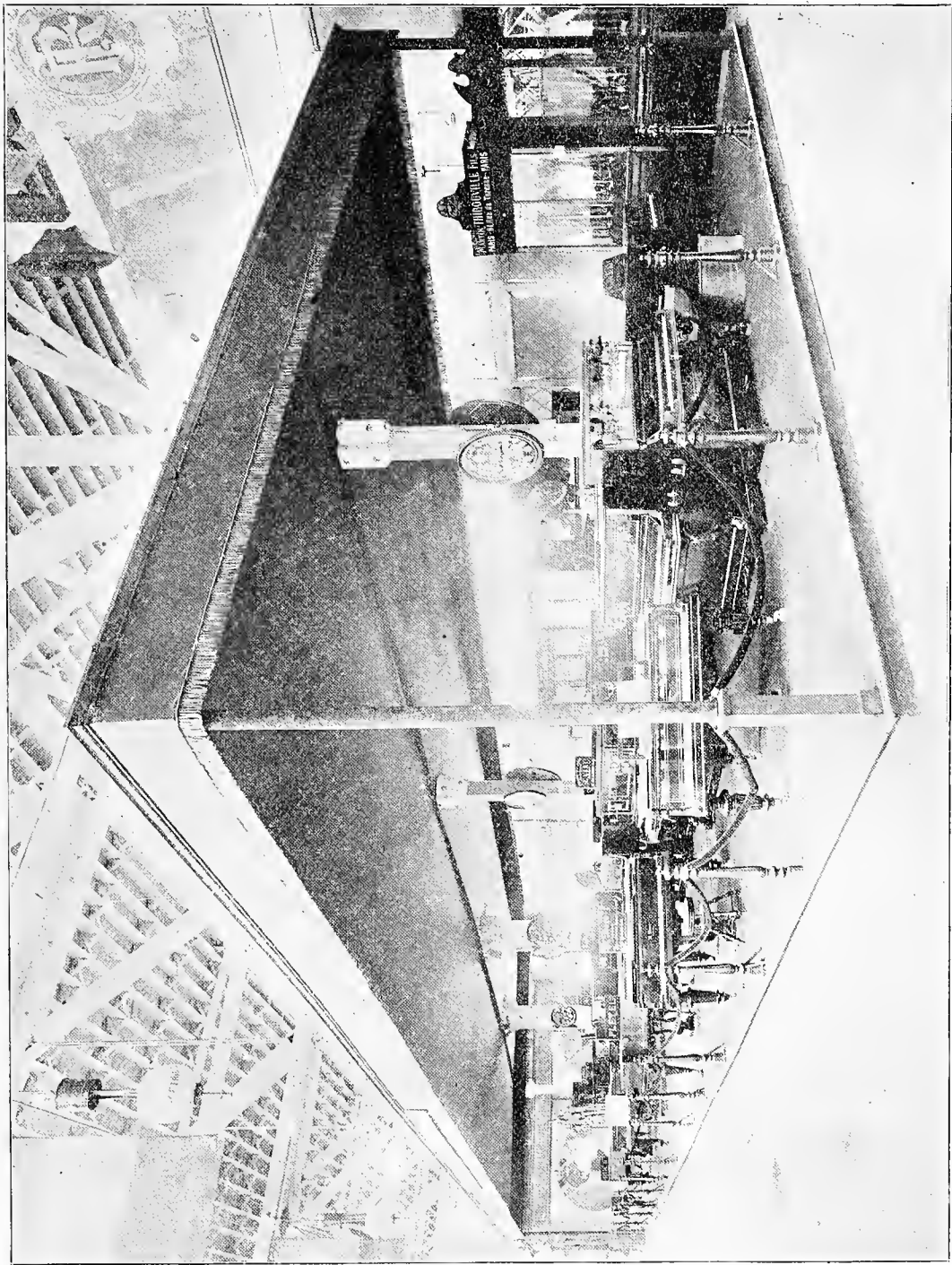
At first the intention was to locate the French exhibit of musical instruments in the Manufactures Building, but the space required for so large a representation could not be had there, and a new place was assigned them on the first or main floor of the Electrical Building. But here, too, an unexpected difficulty arose. At the last moment, when the goods were about ready to be placed for exhibition, the chief of the department of Electricity refused to allow the French instruments to occupy sufficient space in the center of the main floor of his building, and they were assigned to place in the gallery of the Electrical Building, where a space of upwards 4000 feet was allowed them.

The committee in charge of the French musical instruments was entrusted with the general arrangement, but the original plan which had been arranged could not be utilized in the space at their disposal. The disposition of the various exhibits as finally made was as follows, and in the order named:

The end of the section was occupied by the exhibit of M. M. J. Thibouville-Lamy & Co., consisting of musical instruments of all kinds, wood and brass.

- M. Chevrel—Wood mosaics and marquetry.
- M. Rossero—Skins for harmoniums.
- M. Cottureau—Manufacturer of reeds for Clarinettes.
- M. Mille—Instruments of Brass.
- M. M. Evette & Schaeffer—Wood and reed instruments.
- M. Andre Thibouville—Wind Instruments of Wood.
- M. Martin Thibouville—Wood Instruments and Mouth-pieces.
- M. Bazin—Violin bows.
- M. Kel—Violins and Violoncellos.
- M. Martin—Miscellaneous Musical Instruments.
- M. Jacquot—Violins and Violoncellos.

In the center of the compartment Pleyel, Wolff & Co. occupied a superb square salon filled with pianos.



View in the French Musical Instrument Section.

M. Gaveau exhibited three pianos, one grand-square of remarkable volume of tone and beauty, and an upright in walnut of exquisite finish.

The Steel and Iron Company of Ferminy, exhibited a large frame containing the steel strings manufactured by them and a sample of the steel frames such as some of the leading firms use in their grand-square pianos. The three exhibits last named were separated from the main display and occupied the left side of the section.

The balance of the French space was occupied by a *salon* of great dimensions and reserved exclusively for the manufacturers of pianos and organs. In this department were found instruments from the following manufactories:

MM. Pleyel, Wolff & Co., (9 pianos, including 1 square); M. Gaveau, (3 uprights, 1 square); Lary, Ruch, Gouttiere, Hansen, Bord, A. Thibout & Co., Henri Hertz, Kriegelstein, Labrousse, Aucher, Burgasser, Focke, Girare, Levesque & Thiersen, Vauet; and Mustel, manufacturer of organs. The last named also brought to the view of the public his Celeste, an instrument which met with such favor as to be used in the series of Russian Concerts given in Festival Hall.

M. Ullmann exhibited his electric piano, which was the source of delight and surprise to the visitors to the French section.

Cottino & Tailleur, (harmoniums), Gasparini, (organ cylinders); Limonaire Bros., (organ cylinders). M. Saulin also exhibited his harmonicon reed instrument which is adapted to the keyboard of the piano.

M. Carpentier exhibited his Melotrope, which, placed on the keys of a piano, enables even those who are not performers to execute fine music.

All of the instruments enumerated were under the direction and surveillance of M. P. W. Dubruel, delegate of the French manufacturers of musical instruments, and representing, in the majority of cases, the manufacturers.

The following exhibits also attracted much attention:

MM. J. Thibouville-Lamy & Co. presented a complete collection of instruments—flutes, clarinettes, hautbois, cornets, bugles, trombones, trumpets, tambourines, accordions, helicons, violins, violoncellos, contre basse, guitars, mandolins, etc.,—in fact specimens of all instruments in use were to be found in this exhibit and the display presented a beautiful appearance.

The display of M. Chevrel was fine and extensive, consisting of wood marquetry and mosaic. The reproduction of the table of Marie Antoinette was a veritable jewel, which cost several years of work and patience to execute.

The display of MM. Evette & Schaeffer presented a collection of wind instruments the reputation of which was already so great that little could be added.

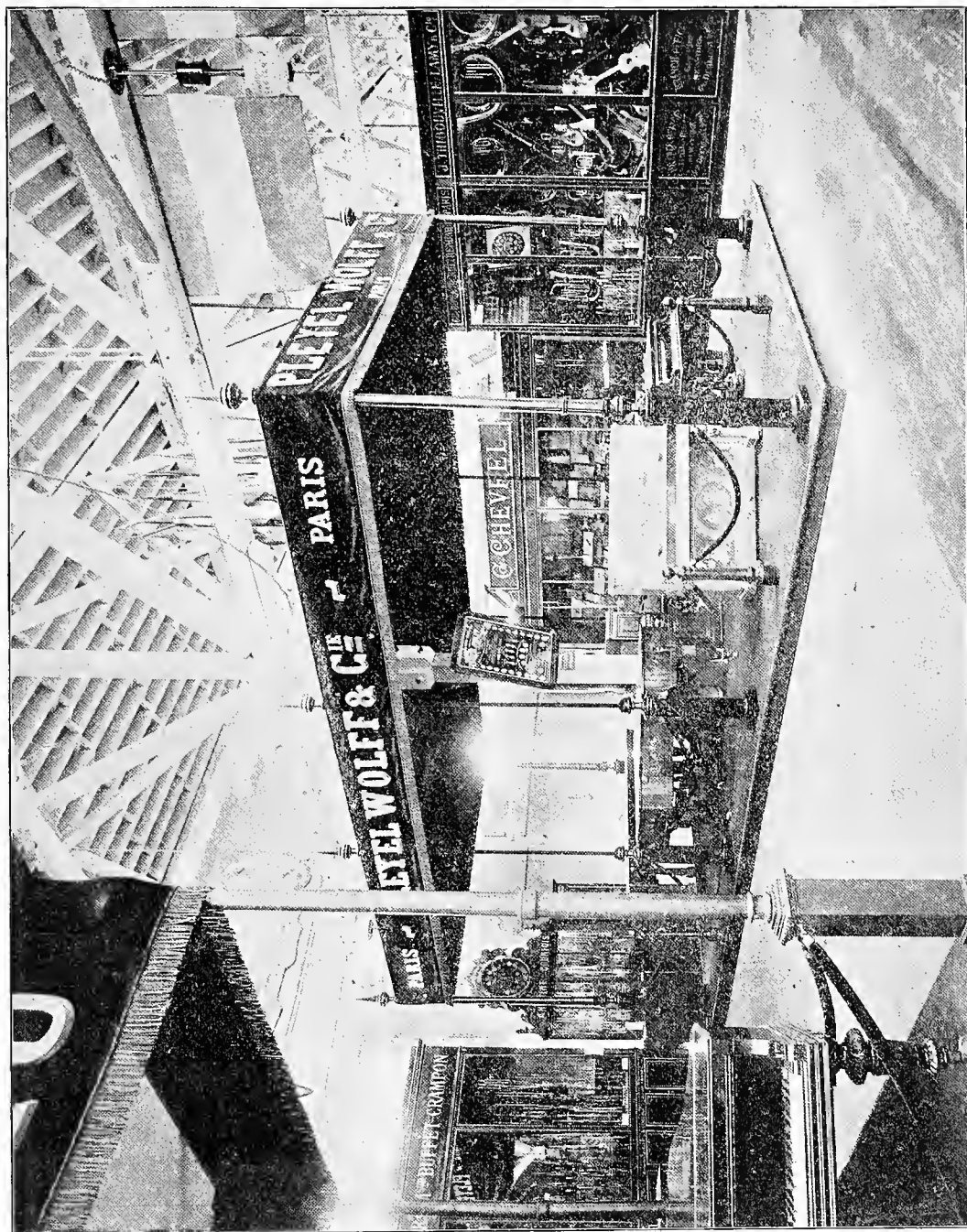
Among the pianos of Pleyel, Wolff & Co. was an upright, hand-painted by Tony Faivre, which was a magnificent work of art; another upright Renaissance was handsomely carved by hand. There was also a very beautiful concert grand, on which artists of all nationalities exercised their talents.

In the collection the pianos of Ruch, Gouttiere, Kriegelstein, Focke, and the cylinder organs of Limonaire, brought such large gatherings of people as at times made it difficult to move around in this section, especially in the evening. The electric piano of Ullman also drew crowds who were eager to see and hear the curious instrument. The same may be said of the little apparatus called "Melotrope" which surprised everyone by its effects in rendering music of great volume.

The value of the instruments exhibited in the French Section was as follows:

Pianos, \$40,000; Organs, \$5,000; Small Instruments, \$4,000. This is a total of \$49,000. To this must be added the large item of expenditures necessary to the handling and display of goods. The exhibitors paid the expenses of their displays, except a portion of the transportation, which was allowed by the French government. These expenses, for the entire section, came to about \$18,000.

As a consequence of the refusal of France to participate in the deliberations of the jury the French section of musical instruments was withdrawn from competing for awards. The instruments from



View in the French Musical Instrument Section.

France were not examined and did not therefore receive any direct recognition from the World's Fair. The French government, however, recognizing the great efforts and enterprise made by her manufacturers, and that they had participated in the Exposition without material benefit, bestowed the Cross of the Legion of Honor upon Messrs. Ruch, Gaveau and Evette; the Cross of the Office of Public Instruction upon M. Goutiere; and the *Palmes Academiques* on M M. Focke, Girard and Kriegelstein.

A fair idea of the splendor of the French department may be had from the engravings which accompany this chapter. The picture of the Pleyel, Wolff & Company booth is so perfect that one can in fancy return again to it and almost hear the music that rolled up from the concert-stands almost unceasingly. The general view of the section is also full of interest, as it accurately recalls a display which was creditable to one of the most intelligent and artistic nations of the earth. In all there were fifty-five pianos in the French exhibit, besides a splendid collection of small musical instruments. The French excel in the manufacture of brass horns, and they produce the broad bell of one of the largest of these instruments by beating it out of a solid piece of metal, using no solder and making no seams. Specimens of these instruments were included in the exhibit.

The placing of the French musical instruments *hors concours* did not, in the least, prevent or detract from the attention given to this section. Of all the foreign sections it was certainly among the most important and of resistless interest to all lovers of music. Certainly the large number of visitors to the gallery of the Electricity Building during the six months of the Exposition afforded proof sufficient of the interest which the French section of musical instruments had for the public.

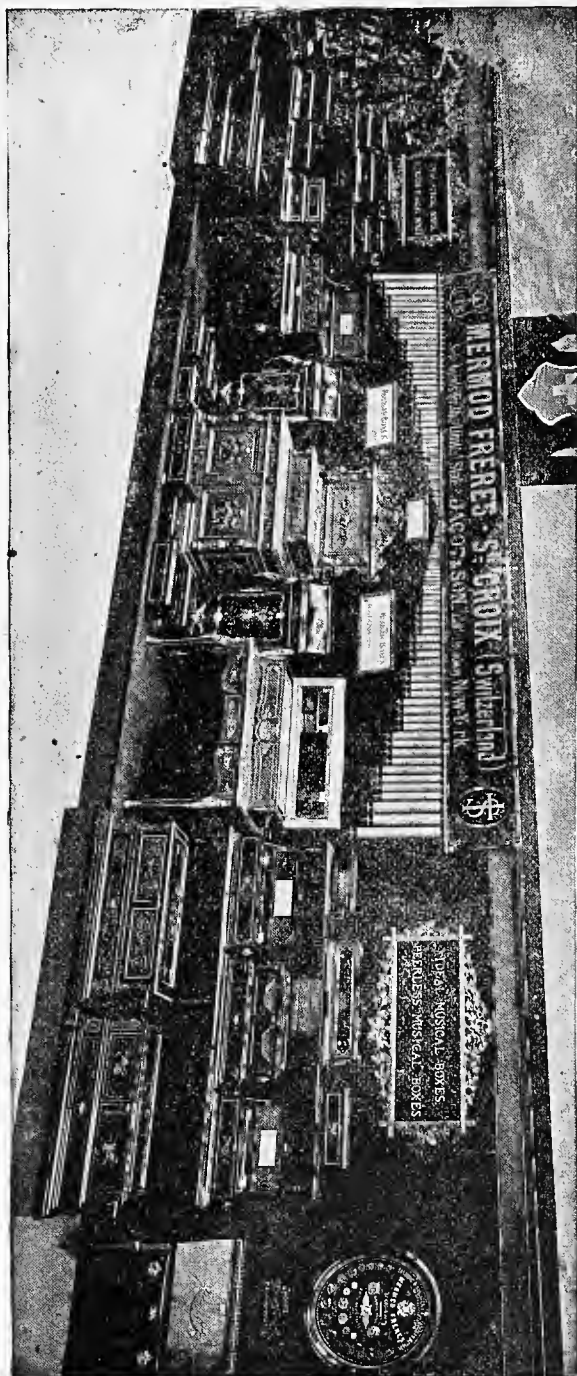


MERMOD FRERES.

ON the opposite of Columbian Avenue from Section I was the Swiss pavilion, the rich hued arch of which bore the national cross of red, and the walls of which displayed crayon pictures of the Jungfrau, Mont Blanc, the Bernese Alps, and other romantic scenery. There was also a colored picture of Geneva, the home of the elegant and daintiest of all musical instruments, the Swiss Music Box. Here the natural taste and skill in the art of wood carving was blended with the delicate adjustment of the mechanical musical instruments. Principal among the musical box displays was that of Mermod Freres of Ste. Croix, Switzerland, whose American representatives are Jacot & Son, New York. This exhibit covered a space of thirty-five feet long by four feet wide, immediately beneath the picture of the city of Geneva. In the center of the space, as is shown in the engraving accompanying this article, was a large, handsomely carved sideboard, the upper part of which contained a musical movement of the "Sublime Harmonic Piccola" style. In the cabinet were drawers for additional cylinders, and on each side were exquisitely carved cabinets, of rosewood, beautifully inlaid and trimmed with gilt ornaments. Each contained musical movements for eleven inch cylinders.

Next on the right was a large table of walnut, inlaid with brass, copper and mother of pearl. The mouldings were of brass and the movement was a "Polytype," with a twenty-four and one-half inch cylinder, three and one-half inches in diameter. The special feature of this style of boxes is that the six tunes of a cylinder are arranged in different keys, and to produce different effects, such as guitar, mandolin, piccolo, etc. This fine instrument is believed by Messrs. Jacot & Son to be the largest interchangeable music box made. The next in size, and also next in order in the exhibit, was a "Soprano," twenty inch cylinder, in an ebonized case with gilt trimmings and mouldings. The last box, in the lower right hand corner of the exhibit, was an "Ideal Sublime Harmonic Piccolo," in richly inlaid case of

EXHIBIT OF JACOT & SON, WORLD'S COLUMBIAN EXPOSITION.



rosewood with a drawer. The pieces described were the principal ones in the exhibit of Jacot & Son, but there were many others, and the movements of them all displayed a mechanism quite different from musical boxes of other makes, and embodied many valuable improvements. The tone of these instruments proved a revelation to the throngs of visitors who were attracted to them. The following award attests the impression made by the instruments of Mermod Freres upon the World's Fair judges.

EXHIBITOR,

Group 158.

Class 927.

MERMOD FRERES, St. Croix, Switzerland.

Exhibit:--Music Boxes.

This exhibit deserves an award:

For very good display of musical boxes, of excellent finish and good sonority, with several very important improvements.

Approved: K. BUENZ,

President Departmental

Committee.

(Signed)



Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Individual Judge.

It was indeed a very fine and complete assortment of those wonderful instruments, wonderful not only for the admirable skill displayed in their mechanism but by the variety of musical effects so unlike any other instruments, or combination of instruments, reproducing the most complicated music with a perfection seldom attained by artists. Almost every size and shape of music boxes was represented, from the toy music box retailed at fifty cents to the most expensive found only in the parlors of the millionaire and playing any number of tunes.

Against the wall and above the center-piece in the engraving can be seen a complete assortment of cylinders, from two to twenty-five inches long. To give an idea of the work and skill represented in these cylinders we will state that the largest size contains over 35,000 steel pins and that each pin requires four distinct operations made by hand:

- 1st. Each note has to be marked on the cylinder by the operator with perfect accuracy.
- 2nd. The holes are drilled one by one.
- 3rd. A steel pin is inserted and driven in each.
- 4th. Each pin is bent one at a time in a certain position by an operator who reads the music note by note.

The most noteworthy of the recent products of Mermod Freres is the Ideal Musical Box. The old-fashioned musical box has one serious drawback, no matter how much its cost. After a while the sweetest tunes grow wearisome by repetition, once popular airs become stale, and the box is locked probably for months. In the Ideal Musical Box the interchangeable cylinder gives the instrument a capacity only limited by the number of cylinders. The cylinder in the box can at any time be exchanged for any other, or cylinders provided with special tunes can be furnished to order. The firm's published catalogue contains a list of cylinders, with names of tunes, which is constantly being added to as new music is brought out.

As was to have been expected, the music box display at the World's Columbian Exposition consisted mainly of the more costly specimens. But the ingenuity and mechanical skill employed in the dainty instruments of smaller compass is also remarkable. Nearly everything in nature that suggests sound is made the object of the music box maker's skill. Songs of birds, the tinkle of silver bells, the chime of clocks, and other familiar sounds are reproduced in many forms. Surprises of numberless kinds are devised, and the delicate music of the vibrating pins is heard on the lifting of a decanter or the opening of an album. Combined with the musical effects are also many mechanical movements of cun-

ning interest. All of these and more are the product of Mermod Freres, whose American representatives received the honors at the World's Columbian Exposition, as already set forth in these pages.

The factory is situated at Ste. Croix, Switzerland, celebrated for the manufacture of watches and music boxes. The manufacture of those in the Mermod family dates back to 1816, and were very crude, but now they have shared in the progress of this age and Messrs. Mermod Freres, having secured the finest American machinery, assisted by the well known Swiss skill, well deserve the success they achieved at the World's Fair.

It should be added that besides the award already presented, Mr. C. H. Jacot was at the Columbian Exposition further honored by the receipt of a diploma granted especially to inventors, a fac simile



DIPLOMA OF HONORABLE MENTION AWARDED TO C. H. JACOT.

of which we also present. One of the important inventions of Mr. Jacot was the Patent Safety Check, which effectually prevents the ruin of the instrument in case the fly-wheel be accidentally broken or removed by inexperienced persons for cleaning or repairing. In such case the cylinder being freed from control, revolves with lightning rapidity, and the pins as well as the comb are damaged, often beyond repair.

The mechanism of the music boxes made by Mermod Freres is mainly the invention of Mr. C. H. Jacot for which he received the above honorable mention. It is an entire departure from the ordinary music box and combines a number of important improvements not to be found in any other make and is much more durable.

LANGDORFF & SON.



JOHN LANGDORFF.

GENEVA, the home of the most delicate and beautiful of all the mechanical musical instruments, was well represented at the World's Columbian Exposition. Among the wares in the Swiss Section none were more exquisite in design or finish than the music boxes from the quaint city of Geneva. And of these rarely beautiful specimens those from the factory of Langdorff & Son presented unsurpassed features of attraction. In the display of this famous house were specimens of marvelous ingenuity. They embraced all sizes, from the small boxes, playing a single tune, to those of enormous proportions and containing effects so novel and surprising as to cause wonderment at the ingenuity displayed in their construction. And not only were the musical effects delightful to the ear but the cases were almost equally so to the eye. Many of the larger music-boxes were beautifully elaborated and shone with the luster of polished mirrors. There were also specimens of the larger sizes, which were supported by stands corresponding in finish with the boxes themselves. In these the cylinders were interchangeable, thus affording an almost limitless number of melodies, some of which produce all the musical effects of

the orchestra, even including those of the wood-wind instruments. The award granted to Langdorff & Son reads as follows:

EXHIBITOR,

Group 158.

Class 927.

LANGDORFF & SON, Geneva, Switzerland.

Exhibit==Music Boxes.

This exhibit deserves an award:

For superior workmanship and careful attention to all details of manufacture.

For excellence of materials used and high class finish.

For variety of styles and combination of tunes, the tone quality being of a high order.

This is a most excellent exhibit, displaying great progress in the art and entitling the exhibitor to the highest commendation.

Approved, K. BUENZ,

(Signed)

President Departmental Committee.

Approved, JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Individual Judge.

A sketch of the music box and its development could not be written without reference to the house to which the above award was given. The house of Langdorff & Son was founded in 1838 by Mr. A. Langdorff, the grandfather of the present principal of the firm, Mr. John Langdorff. Prior to the year named, music-box manufacture as a special line of industry had not been attempted, only a few having been produced by ingenious watch-makers of Geneva. Gradually the demand for the beautiful instrument grew and with that demand the house of Langdorff developed also. The years 1840, '47, '50, '56, and '57 were all marked by some important improvements added by the Langdorff factory, whose chief worked steadily to improve the mechanism and effects in every conceivable manner. He added combinations, and improved upon old methods, until in recent years the present head of the house, who is

also an inventor, succeeded in combining in one comb of the music box the effects of a chord, thus giving increased power and volume and greatly adding to the tonal results even in the smaller instruments.

Langdorff & Son also manufacture the novelties in mechanical music, such as singing birds, clocks, and the almost endless variety of similar effects. They also bear the credit of having introduced the charming effect known as the "Celestial Voices" by which a combination of two metal tongues is made to closely imitate the human voice. This ingenious effect is the invention of Mr. John Langdorff himself. And to the present head of the house of Langdorff & Son must also be credited the musical effect known as

"Sublime Harmony Concerto" which is introduced in the larger boxes. These instruments of Langdorff & Son are too well known by musical readers to render necessary any detailed description at this late day. The part played by the firm in the Columbian Exposition but added to a fame already firmly established among lovers of music and art the world over.



LANGDORFF MUSIC BOX WITH TABLE.

THE CHEVREL MARQUETRY.

ONE of the most fascinating exhibits in the French Musical Section was that of M. Chevrel, the Parisian designer of marquetry and mosaic, whose artistic work is rapidly gaining favor among piano makers the world over. The superb blending of color, together with the graceful designs of the Chevrel goods, challenged the admiration of all lovers of the beautiful who were attracted to them. The effects produced by the graceful outlines and delicate shading of colors in the Chevrel goods are as endless as they are beautiful. And nowhere are their effects more exquisite than when applied to the panels in highly finished pianos. The Chevrel marquetry has already been adapted to this use by some of America's leading piano makers and with uniformly good results. The panels embody the highest and purest types of all known forms of decorative art. The designs, seemingly of limitless variety, are charmingly carried out. They represent everything in the realms of poesy and song, familiar to art lovers, such as garlands and festoons of leaves, musical instruments, symbolic devices of every sort, and arabesques and fancy scroll work. Other designs are in Pompeian arabesque or complicated scrolls commingling the sinuous vines, as the acanthus and honeysuckle; others again are formed of eccentric weaving, delicate and harmonious, and in colors whose blending is as if traced by the pencil of an artist.

Many of these designs were displayed in the Chevrel marquetry at the World's Fair. Others have already served to embellish the panels of pianos whose uncommon beauty has created widespread comment among artists and critics. One of these pianos is an ebonized upright Steinway, the marquetry panels of which represent great groups of pansies, the brilliant black of the case causing the flowers to stand out from the polished surface as though they had but just been gathered. The colors are so wonderfully natural, the shading so exquisite, the blending of the many tinted woods so perfect, that nothing is lacking but the delicate aroma of the flower itself. It is more like a highly finished painting on satin, which happy illusion the high finish of the panel seems greatly to enhance.

MUSICAL INSTRUMENTS AT THE WORLD'S COLUMBIAN EXPOSITION.

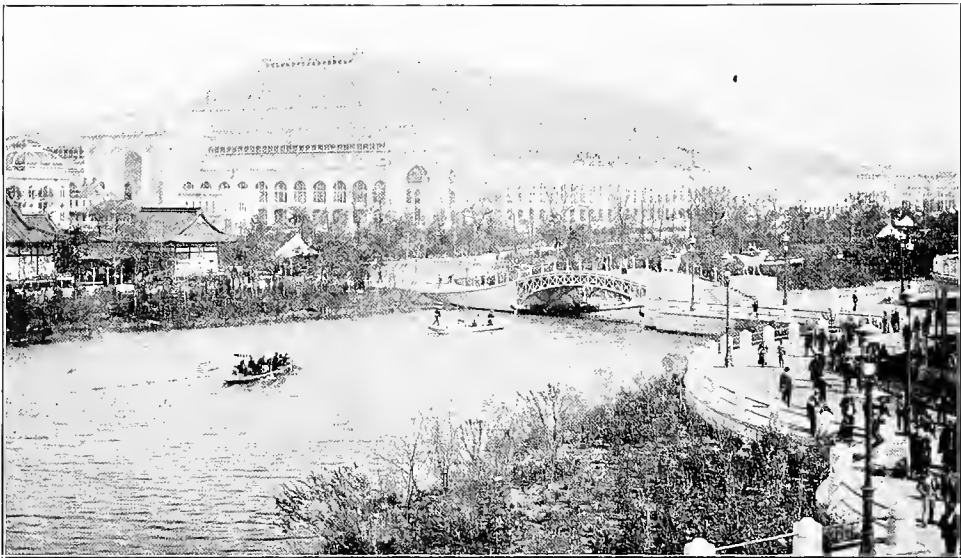
But although the Chevrel marquetry as an auxiliary to piano decoration is still in its infancy, it may already be found in many fine instruments from the different high-grade American manufacturers. In European pianos it is more largely used, and that it will become even more general in its application



A Design in Chevrel Marquetry.

to panels there is every indication. It appeals to the most refined tastes; and whatever adds true beauty to the already beautiful household instrument cannot long fail of general acceptance.

The Chevrel marquetry exhibit at the World's Fair was in charge of the American agents, Wm. Tonk & Bro., of New York and Chicago, who are the manufacturer's sole American representatives.



View Showing Lagoon and Manufactures Building.

THE ERARD HARP.

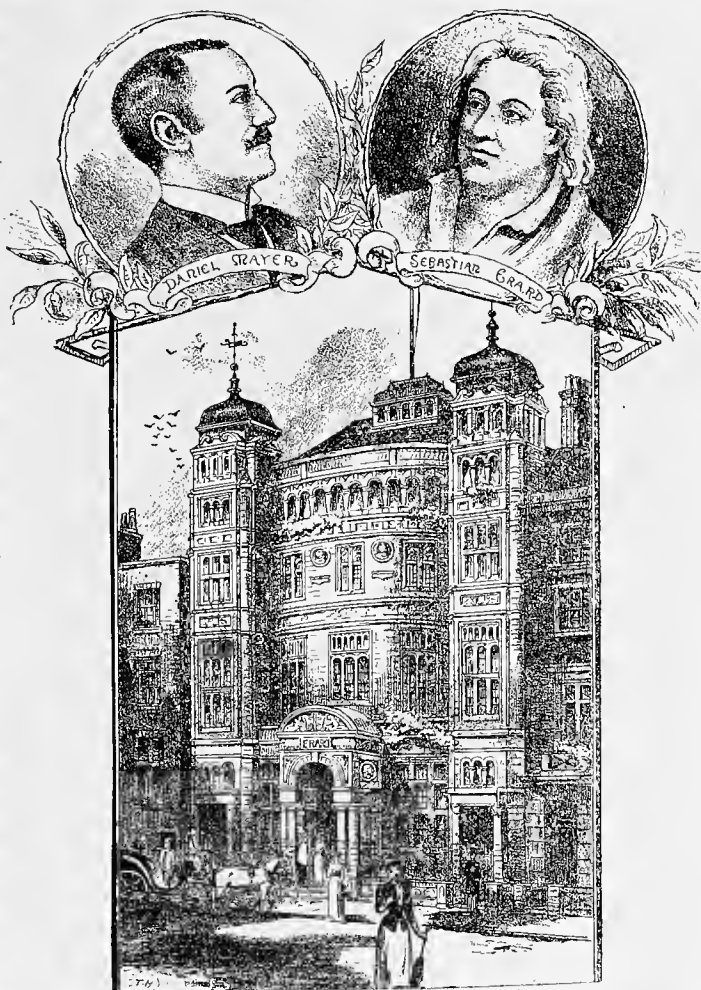
FOR more than a century the name of Erard has been associated with the musical instrument which, more than all others, figures in traditional song and story. As far back as 1785, Sebastian Erard had already become harp-maker to King Louis XVI, having established himself in Paris five years previously. In 1810 his double action harp was received as a wonder by the musical world, and this triumph stimulated him to still further improvements in "the fashionable vehicle of sweet-stringed sounds."

It was at about this time that the Erard piano made its first appearance, and in the establishment of which the harp-maker is said to have expended a vast sum of money. But the name of Erard still remains indelibly associated with the harp, whatever the merits of the pianos. And at the Columbian Exposition one of the attractive features in the English department was a noble specimen of the Erard model.

It is true that the last of the Erards have passed away, but the name and the fame survive; and, as regards the London house, from which the Columbian exhibit

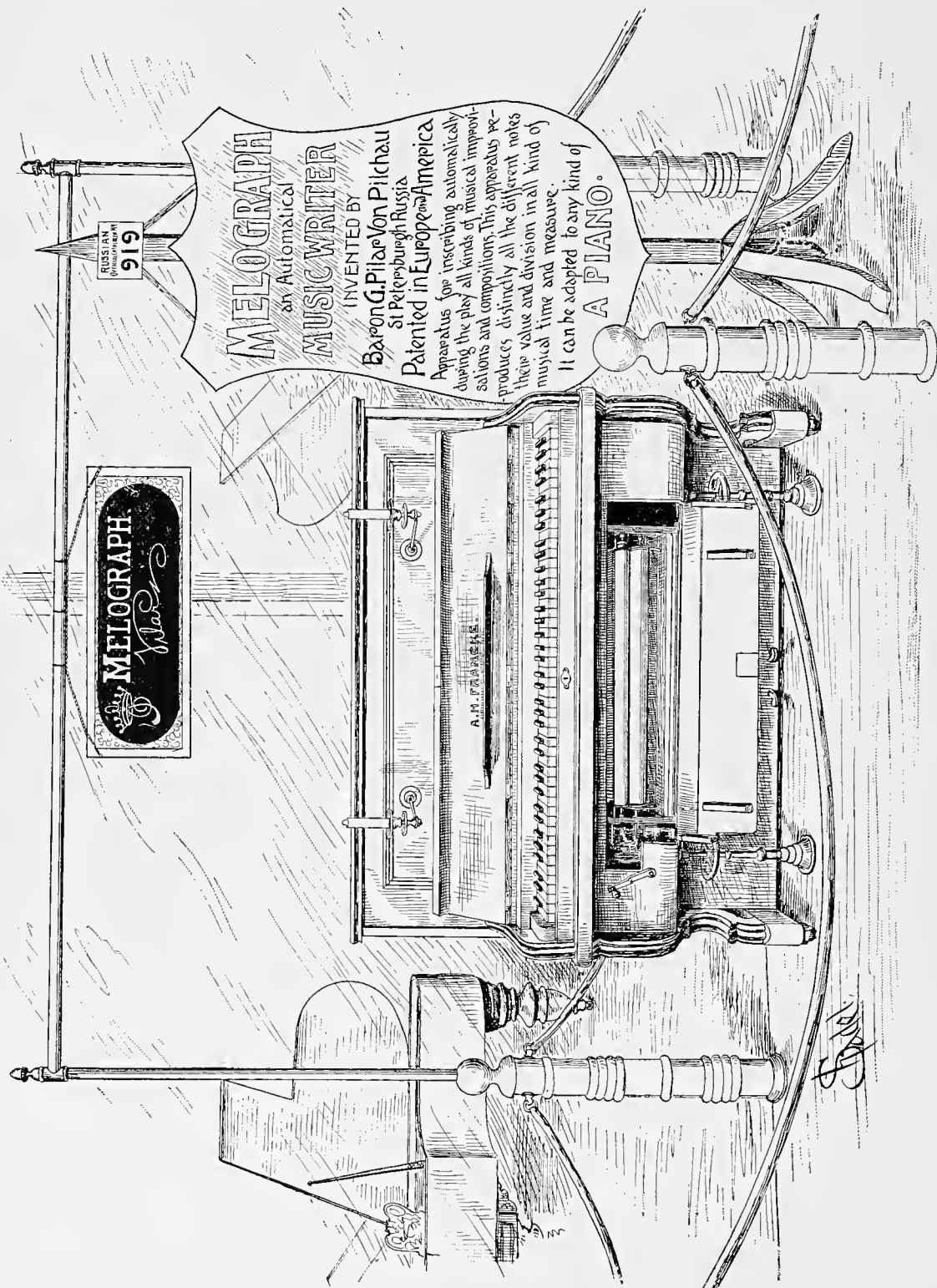
came, are transmitted to one who is competent to perpetuate the triumphs of the famous house, and to keep alive its success in the art industries.

Mr. Daniel Mayer, a musical expert and *entrepreneur* of high note and standing, is the gentleman upon whom devolves the weight and duty of this task. He it is who secured from the executors of the late Madame Erard, the proprietor's rights pertaining to the English branch, and this ownership will doubtless carry with it all the professional prestige and the trade connections that have secured its success through a long series of years.



NEW ERARD BUILDING, GREAT MARLBOROUGH ST., LONDON.

The new Erard warehouse, on Great Marlborough Street, London, is one of commodious proportions and beauty. And its location marks a spot hallowed by memories of the great masters, by incidents of their presence, and with the actualities of past achievements. A visitor to the premises finds himself in a building well adapted as a show-room and reception-rooms, and rendered elegant with mirrors and gilding, with ornamental flooring and woodwork, altogether a fitting home for a business which may claim the triumphs of a century gone, and which is still in such vigor as promises many more in the unfolding of the future.



THE AWARDS.

*Pianos, Organs and Their Accessories, Sheet Music,
Musical Merchandise, Etc.*

Musical Compositions.

AWARDS.

Full and complete text of the awards given in connection with music, musical instruments and allied interests, World's Columbian Exposition, Chicago, 1893.

UNITED STATES.

[The Awards for Compositions of Music are Under Separate Section.]

A
EXHIBITOR. Group 158. Class 929.
John Albert, Philadelphia, Pa. Exhibit—Bass Viol.

This exhibit deserves an award:
For superior tone quality with remarkable sonority and carrying power.
For symmetry of outline, showing thorough knowledge and skill in the art.

For supreme excellence of workmanship and finish displayed in the manufacture.

The instrument is made entirely of American woods, illustrating their usefulness in this industry.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 936.
A. H. Andrews & Co., Chicago, Ill. Exhibit—Indexed Music Cabinet.

This exhibit deserves an award:
For convenience of opening, connected with an indexed set of portfolios, for the reception of vocal and instrumental music, respectively.

For durable material, beautiful form and excellent finish.

Approved: K. Buenz, (Signed) J. H. Shinn,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
Automaton Piano Co., New York. Exhibit—Pianos and Automatic Attachments.

This exhibit deserves an award:
For the perfection of its mechanism, which may be put in operation either by hand or by electric motor, and for the devices, by means of which the volume of tone and rate of movement may be varied, so as to produce an excellent expression.

Approved: K. Buenz, (Signed) F. Ziegfeld,
President Departmental Committee. Individual Judge.

B
EXHIBITOR. Group 158. Class 930.
Francis Bacon, New York City, N. Y. Exhibit—Pianos.

This exhibit deserves an award:
For good tone quality, with satisfactory sustaining power, well planned scale and excellent action.
For easy, prompt touch.
For superior material and workmanship.

Approved: K. Buenz, (Signed) Geo. Steck,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
Geo. W. Banks, Chicago, Ill. Exhibit—Inlaid (1575 pieces) guitar.

This exhibit deserves an award:

For excellent tone quality.

For beauty of form and artistic design and consummate skill and patience displayed in the execution of same.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
Behr Bros. & Co., New York, N. Y. Exhibit—Pianos.

This exhibit deserves an award:

For tone quality of a high order of excellence, voluminous and musical.

For a good and well regulated scale.

For first-class action, well balanced.

For a touch commendable for its repeating qualities.

In construction, good material is used, and carefully selected.

The workmanship and finish are superior and the cases of beautiful design.

Approved: K. Buenz, (Signed) F. Ziegfeld,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
George P. Bent, Chicago, Ill. Exhibit—Upright Pianos.

This exhibit deserves an award:

For very good singing tone quality, full and well sustained.

For evenly balanced scale.

For easy and elastic touch.

For superior action, well regulated, and with excellent repeating quality.

For best materials and workmanship employed.

The "American Manual" deserves special mention.

Approved: K. Buenz, (Signed) Hugh A. Clarke,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
George P. Bent, Chicago, Ill. Exhibit—Reed Organs.

This exhibit deserves an award:

For good and durable construction, with creditable finish.

For a tone that is mellow, rich and full, with good carrying power.

For a touch that is light, free and responsive.

Of special mention is the organ put up in imitation of a piano, having the exact appearance in the case of a three pedal piano, with full seven and one-third octave key-board: there are no draw-stops, but the entire organ is under full control of the knees and feet.

Music written for the piano can be executed on this instrument with the advantage of full organ combinations and effects.

This is a commendable exhibit.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
Boardman & Gray, Albany, N. Y. Exhibit—Pianos.

This exhibit deserves an award:

For full volume of tone of good quality and well sustained.

For a well balanced scale and carefully regulated action.

For an easy and elastic touch.

In construction good material is used and the general workmanship is perfectly satisfactory.

Approved: K. Buenz, (Signed) V. Hlavac,
President Departmental Committee. Individual Judge.

UNITED STATES—CONTINUED.

EXHIBITOR. Group 158. Class 928.
Joseph Bohman, Chicago, Ill. Exhibit—Stringed Instruments.

This exhibit deserves an award:

For violins made with artistic skill and having brilliant tone.

For guitars and banjos carefully made.

For mandolins of fine tone, well inlaid and with practical improvements.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
S. Brinard's Sons Co., Chicago, Ill. Exhibit—Sheet Music.

This exhibit deserves an award:

For good printing, general publications and methods for all classes of instruments adapted to school teaching, and being by their cheapness within the reach of all.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
Bush & Gerts Piano Co., Chicago, Ill. Exhibit—Pianos.

This exhibit deserves an award:

For tone quality and general workmanship.

The transposing pedal deserves mention.

Approved: K. Buenz, (Signed) George Steck,
 President Departmental Committee. Individual Judge.

C

EXHIBITOR. Group 158. Class 935.
E. P. Carpenter Co., Brattleboro, Vt. Exhibit—Cabinet Organs and Organ Actions.

This exhibit deserves an award:

For good tone quality.

For lightness and ease of touch.

For excellence of construction, materials, design and finish.

For cases of substantial and attractive manufacture.

For a patented stop action, characterized by facility of manipulation, solidity and simplicity.

This is a good exhibit deserving of high commendation.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
A. B. Chase Co., Norwalk, O. Exhibit—Pianos.

This exhibit deserves an award:

For tone quality, which is of the highest order, rich and sonorous, yet sympathetic and musical. The duration and singing quality are excellent.

For very even scale, graduated with great skill, especially in the upright pianos.

For highest class action, repeating promptly and responding readily to every demand. The cases are artistic in design.

For best materials and most conscientious workmanship exhibited in every detail. The cases are artistic in design.

For the octavo pedal attachment, which is a new feature deserving of the highest commendation, as by its use musical effects heretofore unattainable may be gained.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
Chicago Cottage Organ Co., Chicago, Ill. Exhibit—Reed Organs.

This exhibit deserves an award:

For excellent manufacture and simplicity of construction.

For freedom of action and elasticity of touch.

For uniformity and volume of tone.

For a case artistically ornamented and so built as to be proof against climatic influence.

For the method by which the key frame is secured, and for the ease with which access to the interior of the instruments is obtained.

The exhibit is of organs from their regular wareroom stock and is extremely creditable to the firm.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
Chickering & Sons, Boston, Mass. Exhibit—Pianos.

This exhibit deserves an award:

For tone quality, which is of the highest grade of excellence, possessing great volume, deep, full, musical and sympathetic; the duration and singing quality of the tone being of the same high character.

For an evenly balanced scale, being free from weak spots throughout—scientifically and musically correct—the most powerful strokes fail to reveal any harshness or breaks.

For highest class action, regulated in every respect with extreme nicety.

For a touch, which is all that may be desired, characterized by delicacy, elasticity, responsiveness and promptness in repetition.

For choicest materials employed in every detail of construction.

For workmanship, which is of the best, and cases chaste and artistic in design.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
The Colby Piano Co., Erie, Pa. Exhibit—Pianos.

This exhibit deserves an award:

For excellent tone quality, with good sustaining power.

For even and smooth scale, well balanced.

For easy, elastic action with good repeating property.

For good materials and workmanship.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Classes 929, 931, 933.
C. G. Conn, Elkhart, Ind. Exhibit—Military Band Instruments.

This exhibit deserves an award:

For progress in the art of constructing all kinds of wind and other instruments used by bands, orchestras, etc., the exhibits representing the perfection of manufacture and superiority of products, in their musical qualities.

For artistic construction combined with durability of workmanship.

For superior excellence of materials employed.

For perfection of tune in all keys, and well-balanced tone qualities, when used singly or in sets.

For ease of blowing and facility with which the greatest volume required in the fortissimo can be produced as well as softness in the pianissimo.

For lightest, quickest and most durable valve action.

For symmetry of form, elegance of finish and superior acoustic proportions.

This exhibit is of great value and represents the highest achievements attained in this essentially American industry, and is entitled to the highest commendation.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 932-34.
C. G. Conn, Elkhart, Ind. Exhibit—Clarinets and Cornets.

CLARINETS.

This exhibit deserves an award:

For remarkable purity, evenness and volume of tone throughout the register.

For supreme excellence of workmanship and finish.

For a hermetically sealed air chamber between the interior

UNITED STATES—CONTINUED.

tubes and exterior surface, and the improved key system, whereby a normal pitch in any temperature is assured.

CORNETS.

For perfect tune in all keys, the tone quality being remarkable for its volume, singing property, purity and carrying power.
For perfection of register throughout the scale.
For ease of blowing.
For lightness of valve action.
For beauty of form and excellence of finish.
For superiority of materials employed and workmanship displayed in every detail of manufacture.

The instruments displayed, both cornets and clarinets, are of the highest excellence, and are manufactured in great variety, from instruments made at a price within the reach of all, to those costing as high as \$3,000; the same conscientious care, however, being used to secure the superior tone quality in the cheaper instruments as the more expensive.
Approved: K. Buenz, (Signed) E. P. Carpenter,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
Conover Piano Co., Chicago, Ill. Exhibit—Pianos.
This exhibit deserves an award:
For tone quality which is clear and musical. The duration and singing quality are excellent.
For a scale even and free from breaks.
For light, firm and elastic touch.
For good repeating powers.
For material and workmanship of the highest grade.
For cases artistic in design and finish.
Approved: K. Buenz, (Signed) Hugh A. Clarke,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 934.
Henry Coleman, Philadelphia, Pa. Exhibit—Cornets and Military Band Instruments.
This exhibit deserves an award:
For progress in the scientific method of manufacture of band instruments.
For purity of tonal qualities throughout the entire scale, being clear, brilliant, and of great carrying power.
For symmetry of form, and ease of blowing.
For conscientious care in all details of manufacture.
For superiority of materials employed throughout.
For high distinction in which these instruments are held by musicians.
This exhibit is unusually fine, representing only articles taken from ordinary stock and not manufactured especially for exhibition purposes, and for its marked excellence merits special commendation.
Approved: K. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

[1] Additional award for felt specialties will be found under article headed "Alfred Dolge & Son."
[2] The following table shows the tensile strength of the Poehlmann wire as tested officially in Section 1, World's Columbian Exposition, in September 1893, by Max Schiedmayer and Geo. Steck, members of the Jury of Awards of Group 158, and forms the basis upon which this award was given.

OFFICIAL TEST OF POEHLMANN MUSIC WIRE.

	NUMBER OF WIRE.	DIAMETER—INCHES.	TENSILE STRENGTH—POUNDS.
Number of wire.....	13	0,030.0	335
Number of wire.....	14	0,031.0	335
Number of wire.....	15	0,034.0	350
Number of wire.....	16	0,035.0	400
Number of wire.....	17	0,037.0	415

Riehle Bros.' wire tester used.

EXHIBITOR. Group 158. Class 930.
Chase Bros. Piano Co., Muskegon, Mich. Exhibit—Pianos.
This exhibit deserves an award:
For good tone quality.
For well made actions in the higher grade pianos.
For satisfactory workmanship.
Approved: K. Buenz, (Signed) Geo. Steck,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
Alfred Dolge & Son, New York City. Exhibit—
[1] Organ and Piano Felts.
This exhibit deserves an award:
For organ and Piano felts (all wool), all of which are of the highest grade of excellence. They are classified by standards of texture, thickness and color, and by a patented process of cross felting the greatest durability is secured.
For perfect graduation of damper felts attained by the use of patented machinery, instead of hand labor, to cut them.
Approved: K. Buenz, (Signed) Max Schiedmayer,
President Departmental Committee. Individual Judge.
EXHIBITOR. Group 158. Class 930.
Alfred Dolge & Son, New York City. Exhibit—
Parts of a Piano.
This exhibit deserves an award:

PIANO SOUNDING BOARDS.
Sounding boards for concert and parlor grand and upright pianos made of the highest grade of quartered spruce, cut in their own forests, selected with extreme care, perfectly matched, joined, finished and tapered.
PIANO HAMMERS.
For hammer felts of the best quality combining compactness and elasticity with great durability, secured by a patented process, and by means of which the surface of the felt is covered with fine hair.
The piano hammers are of the highest grade and of an improved shape produced by their patent hammer covering machine.

UNFINISHED PIANO CASES.
For best workmanship, artistic in design and execution, giving an excellent illustration of the value of birch wood for this purpose.
The wood is taken from their own forest.
Approved: K. Buenz, (Signed) Max Schiedmayer,
President Departmental Committee. Individual Judge.
[2] MUSIC WIRE.
[See also German awards.]
MORITZ POEHLMANN, Nuremberg, Germany.
For superior tensile strength.
For perfection of finish.
For even graduation and spring quality.
Approved: K. Buenz, (Signed) George Steck,
President Departmental Committee. Individual Judge.

UNITED STATES—CONTINUED.

EXHIBITOR. Group 158. Class 926.

Oliver Ditson Co., Boston, Mass. Exhibit—Sheet Music, Music Books.

This exhibit deserves an award:

For splendid and extensive display of all kinds of editions of sheet music and music books.

For excellence in printing, especially in type.

For many meritorious collections.

Approved: K. Buenz, (Signed) V. Hlavac,
President Departmental Committee. Individual Judge.

E

EXHIBITOR. Group 158. Class 930.

Estey Piano Co., New York. Exhibit—Pianos.

This exhibit deserves an award:

For tone quality, which is full, sonorous and sustains well.

For a smooth, well balanced scale, and a well regulated action of first class make.

For a touch easy and elastic, of good repeating quality.

In construction, the best material is used; the workmanship is superior, and the cases tasteful in design.

Approved: K. Buenz, (Signed) F. Ziegfeld,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.

Estey Organ Co., Brattleboro, Vt. Exhibit—Cabinet Organs.

This exhibit deserves an award:

For individuality and superiority of tone quality, evenness of scale, volume, quickness of response and variety of combinations.

For superior workmanship and materials used, originality of design, and high class finish.

This exhibit is one of unusual interest, and in a high degree represents progress in the art of reed organ building.

The cases are specimens of great artistic merit, and the whole exhibit illustrates the great care and skill expended in the construction.

The organs are replete with many improvements, all of which have been invented by the manufacturers, and are protected by U. S. Letters Patent.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

Everett Piano Co., Boston, Mass. Exhibit—Pianos.

This exhibit deserves an award:

For a full and sonorous tone.

For very good sustaining power.

For a smooth and well balanced scale.

For a superior action, well regulated and of their own manufacture, possessing very good repeating qualities.

For an easy and elastic touch.

For the finest quality material used in construction.

For workmanship showing great care.

For well made cases.

The patent action brackets deserve especial mention, saving time in removing and regulating the action.

Approved: K. Buenz, (Signed) George Steck,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

James Evetts, Jr., transferred to **R. Johnson,** Chicago, Ill. Exhibit—Patent Tuning Attachment or Device.

This exhibit deserves an award:

A new patented system by means of which tuning is made easier and the strings remain in tune longer.

Approved: K. Buenz, (Signed) George Steck,
President Departmental Committee. Individual Judge.

F

EXHIBITOR. Group 158. Class 935.

Farrand & Votey, Detroit, Mich. Exhibit—Pipe Organ.

This exhibit deserves an award:

For remarkable quality of tone, due to proper voicing, scaling, material of pipes, and even wind supply through patent wind chest.

For rapidity and reliability of touch from electric pneumatic action.

For general finish, compactness and simplicity of construction.

Approved: K. Buenz, (Signed) Fannie Johnson Leigh,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

J. & C. Fischer, New York. Exhibit—Pianos.

This exhibit deserves an award:

For tone quality, which is musical and powerful, combined with a sympathetic and singing quality, specially marked in the Grands.

For a thoroughly even scale, and action of the highest grade.

For a touch which is firm, yet easy and elastic, and repeats promptly.

The materials used are of the best, and superior workmanship is manifested in every detail.

The cases are artistic in design and the taste shown in selection of woods merits special commendation.

Approved: K. Buenz, (Signed) F. Ziegfeld,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.

Fort Wayne Organ Co., Fort Wayne, Ind. Exhibit—Cabinet Organs.

This exhibit deserves an award:

For superiority and simplicity of construction, the whole action being in the most convenient position for adjustment.

For originality and elegance of design with high grade finish.

For individuality and excellence of tone with great power and variety.

For easy and responsive action.

For number of stop combinations.

These instruments are attractive in appearance and artistic in decoration.

Approved: K. Buenz, (Signed) Max Schiedmayer,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.

J. Howard Foote, New York City. Exhibit—Guitars and Mandolins.

This exhibit deserves an award:

For superiority of construction and careful selection of materials.

For skillful workmanship and handsome finish.

For tonal qualities, which are of a high order.

The Bini patent sounding board for guitars deserves special commendation for the even and regular vibration and power it gives to each string. This is a valuable improvement.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 934.

J. Howard Foote, New York City. Exhibit—Collective exhibit Band Instruments.

This exhibit deserves an award:

For first-class materials employed in construction, and good workmanship, insuring an excellent instrument.

For superior quality of tone with good valve action.

For good substantial finish.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

UNITED STATES—CONTINUED.

EXHIBITOR. Group 158. Class 931.
J. Howard Foote, New York City. Exhibit—J.

Howard Foote's Boehm Flutes.

This exhibit deserves an award:

For high grade manufacture, representing best materials and careful workmanship.

For superior quality of tone and perfection of mechanism.

For new construction of heads or blow joints.

For improvements in the location of keys, extra keys, key pads, and gold spring, also new graduated scale of finger holes.

For entirely new scale enabling the use of either high or low pitch heads, deserving of particular mention and creditable to the manufacturer.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 929.
John Friedrich & Bro., Cooper Institute, New York City. Exhibit—Stringed Instruments.

This exhibit deserves an award:

For carefully manufactured violins, violas and violoncellos, exhibiting great skill, fine finish and good, clear sympathetic tone.

Approved: K. Buenz, (Signed) Dr. Gaston Bodart,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 936.
Levi K. Fuller, Brattleboro, Vt. Exhibit—Tuning Forks.

This exhibit deserves an award:

An illustrative loan collection, showing the development of the tuning fork from year 1714 to the present day.

For the historical and unique character of the display.

For the wonderful achievement attained in establishing a universal pitch.

For progress in the art, shown in the original invention of an electrically welded tuning fork, securing thereby perfect accuracy of pitch, and being a great improvement over former methods of manufacture.

The oldest tuning fork extant, is (1714,) here exhibited, being known as the "John Shore Fork." Handel's, (1749,) is also shown and furthermore a large number of forks illustrating the pitches in vogue in various countries prior to the adoption of the international pitch. (A-435.) introduced by the exhibitor, (Gov. Levi K. Fuller, of Vermont.)

This constitutes one of the most interesting exhibits in the musical section and merits the highest praise.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
 President Departmental Committee. Individual Judge.

G

EXHIBITOR. Group 158. Class 929.
August Gemunder & Sons, New York. Exhibit—Violins, Cellos, Violas, Guitars, Mandolins, Violin Case.

This exhibit deserves an award:

For the complete quartette sets of stringed instruments, prepared with great care and skill, made of American wood; said instruments being of superior tone and repeating the broad sonority of the Stradivarius and the brilliancy of Guarneri.

For the splendid violins, being copies of Gasparo de Salo Magini, Amati and others, and an unfinished one, Stradivarius model, all in American woods.

For a fine collection of bows.

For mandolins and guitars made with artistic skill.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
C. A. Gerold, Chicago Ill. Exhibit—Pianos.

This exhibit deserves an award:

For a good tone quality, which possesses considerable sustaining power.

For a well planned scale.

For a satisfactory action, which is prompt and elastic.

For excellent material and workmanship.

Approved: K. Buenz, (Signed) Geo. Steck,
 President Departmental Committee. Individual Judge.

H

EXHIBITOR. Group 158. Class 930.
Hallet & Davis Piano Co., Boston, Mass. Exhibit—Pianos.

This exhibit deserves an award:

For specific advancement in the art, principally for originality of an Agraffe of great merit, which relieves the pressure from the bridge and produces unusual evenness and permanence of tone, which is clear, strong and musical

For an unexcelled duration and singing quality of tone.

For a scale, smooth, even and free from breaks.

For a most satisfactory action responding with great promptness to the demand.

For a touch, easy, elastic and repeating promptly.

For materials and workmanship, all of which are of the best. The cases are tastefully and well finished.

Approved: K. Buenz, (Signed) Geo. Steck,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
Hardman, Peck & Co., New York. Exhibit—Pianos.

This exhibit deserves an award:

For tone quality, which is full, sonorous and yet musical in the greatest degree.

For the very high order of duration and singing quality of the tone.

For a scale which is even, with no break in the transitions from one part to another.

For an action, completely satisfactory and prompt, and with excellent repeating property.

For a touch elastic, firm and well balanced.

All materials used are of the finest quality, and none but the best workmanship is admitted.

The cases are especially remarkable for the beauty and artistic excellence manifested in their designs.

New features of great excellence are the iron key bed and the resonating case of the upright piano.

Approved: K. Buenz, (Signed) F. Ziegfeld,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
Hartman Bros. & Reinhard, New York City. Exhibit—Musical Instruments.

This exhibit deserves an award:

For guitars, mandolins and zithers manufactured with care and skill, beautifully inlaid and of splendid finish.

For excellent tone quality.

Approved: K. Buenz, (Signed) Dr. Bodart,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
John C. Haynes & Co., Boston, Mass. Exhibit—"Hub" Guitars and Mandolins; "Bay State" Guitars, Banjos, Mandolins and Zithers; "Wm. B. Tilton" Guitars and "Haynes Excelsior" Guitars.

This exhibit deserves an award:

For a magnificent display of a great variety of stringed instruments, illustrating in the highest degree progress in the art. Conscientious care is shown in the selection of the materials, in the employment of skilled workmen, and indeed in every detail of the manufacture, as is evidenced by the long and successful career of the firm.

These instruments are characterized by the following special points of excellence, viz:—

UNITED STATES—CONTINUED.

1. For volume, richness and purity of tone, combined with maximum carrying power.

2. For correctness and beauty of form.

3. For artistic merit in ornamentation.

4. For perfection of scale, and

5. For superiority of materials, workmanship and finish.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

J

EXHIBITOR. Group 158. Class 930.

Jacob Bros., New York City. Exhibit—Pianos.

This exhibit deserves an award:

For a good display of pianos, characterized by the following points of excellence:

First: Good workmanship, material and finish.

Second: Good action, which responds quickly to the touch, and

Third: Good tonal qualities.

These pianos are manufactured to meet the popular demand.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

K

EXHIBITOR. Group 158. Class 930.

W. W. Kimball Co., Chicago, Ill. Exhibit—Pianos.

This exhibit deserves an award:

For the following specific points of excellence:

First—The tone quality, which is full, round, sympathetic and musical.

Second—The duration and singing quality of the tone are remarkable.

Third—The scale is even and free from breaks.

Fourth—The action is first class in every respect.

Fifth—The touch is easy, elastic and prompt in response admitting of the most rapid repetition.

Sixth—The materials and construction give evidence of extreme care in their selection and workmanship and are all of the highest class. The designs of the cases are of great artistic excellence and are finished in the most perfect manner.

The pianos exhibited are from regular stock.

Approved: K. Buenz, (Signed) Max Schiedmayer,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.

W. W. Kimball Co., Chicago, Ill. Exhibit—Reed organs:

This exhibit deserves an award:

For superior construction, distinguished by the high grade materials employed, originality and first-class finish. Their tone touch and action leave nothing to be desired.

The points of particular excellence are as follows:

First—A tracker guide rail, enclosing each tracker pin separately, and by being reamed from the opposite side of the socket-board, all dirt and dust are excluded from the valves, thus preventing sticking.

Second—A roller bar so constructed as to prevent the cutting of the treadle straps.

Third—An easily detachable organ lid.

Fourth—An original device, by which six sets of reeds are placed over one valve without diminishing the simplicity or durability of the organ as compared with ordinary two-set organs.

Fifth—A graduated sounding board with raised valve seat, giving a power and quality rarely obtained in reed organs.

Sixth—An automatic swell, operated by the opening or closing of the lid.

Seventh—A sub-bass, by use of which larger scale reeds are employed in a regular key-board scale, thus giving the power of a heavy sub-bass without using the regular sub-bass action.

Eighth—Ample bellows capacity and unusual ease of blowing.

All improvements are protected by U. S. Letters Patent.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
W. W. Kimball Co., Chicago, Ill. Exhibit—Portable Pipe Organs.

This exhibit deserves an award:

For superior artistic qualities,

For extraordinary solidity and reliability of the mechanism.

For perfect workmanship.

For progress as shown in the originality of construction and arrangement, by which it is possible to box and transport the organ to any part of the country, tuned, ready for use, and requiring no expert to set it up on delivery.

The original devices consist of:

First—A detachable key-board, permitting the organ to pass through any ordinary doorway.

Second—A pipe clutch and rack, holding the pipes firmly against displacement during transportation.

Third—A pedal action so constructed that the pedal keyboard can be removed for shipment, without disconnecting any part of the action.

Fourth—A blow lever applicable at either end of the organ.

Fifth—A wind chest with two wind pressures, a tubular pneumatic action insuring the quickest repetition known and incapable of "ciphering."

Sixth—A bellows, the heavy pressure bellows being inside the lighter, rendering the tone of the organ unusually firm and steady.

Seventh—A pneumatic draw-stop action.

The tone, touch and action are in every respect commendable.

The organ is impervious to atmospheric changes and is practically dust and vermin proof.

It is protected by twelve U. S. Letters Patent.

The organs displayed represent ordinary samples of the firm's manufacture.

The article admirably fulfills the requirements of a first-class portable pipe organ and marks a decided advance in the art. It meets a long-felt want, and for its superlative excellence in every detail merits the highest commendation.

AWARD FOR GENERAL DISPLAY.

This exhibit is one of educational and historical interest, indicating as it does the wonderful progress and present status of the manufacture of organs and pianos in America. All the instruments displayed, viz:—portable pipe organs, reed organs and grand and upright pianos, are from the regular stock, all the component parts having been manufactured in the exhibitor's extensive factories which are of world-wide reputation. These instruments unite the result of superior workmanship, skillful design and original invention, with the use of the very best materials, and show the most careful attention to every detail of construction.

This firm deserves the greatest commendation for the superlative merit and variety of exhibits, and also for having attained the highest standard of excellence in all branches of their manufacture.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.

F. W. Kreling & Sons, San Francisco, Cal. Exhibit—The "Columbia" Closed-Back Banjos.

This exhibit deserves an award:

For tone quality, which is clear, brilliant and powerful.

For excellence of workmanship.

Approved: K. Buenz, (Signed) Prosper, Lamal,
President Departmental Committee. Individual Judge.

UNITED STATES—CONTINUED.

EXHIBITOR. Group 158. Class 930.
Krell Piano Co., Cincinnati, O. Exhibit—Pianos.
 This exhibit deserves an award:
 For very good tone quality possessing considerable sustaining power.
 For well balanced scale.
 For well regulated action with excellent repeating qualities.
 For easy and elastic touch.
 For fine materials employed.
 For superior workmanship and finish.
 Approved: K. Buenz, (Signed) V. Hlavac,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
Kranich & Bach, New York City. Exhibit—Pianos.
 This exhibit deserves an award:
 For very good tone quality.
 For excellent duration.
 For very satisfactory action.
 For a touch that is light, easy and quick to respond.
 The material used is of the best quality and the workmanship is thoroughly satisfactory.
 The cases are well made and of good design.
 Approved: K. Buenz, (Signed) Hugh A. Clark,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 929.
Albert Krell, Cincinnati, O. Exhibit—Stringed Instruments.
 This exhibit deserves an award:
 For violins and cellos of good tone quality.
 For careful workmanship and finish.
 Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

L

EXHIBITOR. Group 158. Class 927.
Lyon & Healy, Chicago, Ill. Exhibit—The Monarch Soare Drum.
 This exhibit deserves an award:
 For original dimensions, which permit of the greatest volume of tone.
 For metal top bands on the outer edge of hoops, which add durability as well as finish.
 For improvement in the cord hooks, by which the cord passes over a roller, thereby reducing the wear on the cord.
 For metal binding on the braces, which prevents the tearing of the stitches in the leather, which is liable to occur.
 For exceptionally fine finish and beautiful inlaid work

SNARE DRUM WITH NEW DEPARTURE RODS.

For original improvement of the straining rods, by placing the nut in the centre, which with right and left hand threads upon either end, permits of the straining of the head in one-half the time required by other methods.
 For the improvement of knee rest that can be compactly folded when not in use.
 For the great carrying power and superior quality of tone.
 Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
Lyon & Healy, Chicago, Ill. Exhibit—"Washburn" stringed instruments.

GUITARS.

This exhibit deserves an award:
 For scientifically constructed and artistically designed models, that serve to combine the greatest power and purity of tone, with the most pleasing and symmetrical outline of form.
 For beautiful and artistic ornamentation and inlaid work.
 For improvement shown in the construction of the bridge for holding the strings.

MANDOLIN AND MANDOLA.

For scientific improvement in the construction of the body upon the ribs of wood on the inside, instead of the usual mode of pasting paper or cloth, which novel construction permits the freest vibration.

BANDURIAS.

For perfection of scale, volume and purity of tone.
 For substantial and handsome construction.

BANJOS and BANJORINES.

For the greatest improvement in the straining hoop that prevents displacement of the hooked rods at the upper end, or the cutting of the heads.

For the novel improvement in the tail-piece for holding the strings, which permits adjustment to the position of the head.

For the peculiar construction of brackets so that the unused thread of the rod is covered.

For greatest power and purity of tone.

ZITHERS.

For originality of model, greatest power and singing quality of tone.

For improvement in bridge for holding the strings, combining grooved finger rest, which also covers the knotted ends of the strings.

For perfection of scale and original manner in which the result is attained that characterizes all of the "Washburn" instruments.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
Lyon & Healy, Chicago, Ill. Exhibit—Peloubet Church Organ. Tubular Pneumatic.

This exhibit deserves an award:

For originality in conception and departure from former methods of construction.

For peculiar construction of the reed cells, producing promptitude and precision of sound.

For distinct individuality of tone combined with variety and cumulative power.

For round, full and incisive tone quality of great purity.

For delicate and responsive touch.

The organ is substantially constructed, of high artistic excellence, and combines in small space and at low cost the qualities of tone generally considered obtainable only from organ pipes.

It is characterized by an abundance of useful and reliable mechanical appliances and by absolute stability of pitch.

The instrument exhibited is a three manual, with forty stops and all auxiliary appliances, and is of elaborate design. The firm manufactures various sizes from one manual up.

TUBULAR PNEUMATIC WITH SELF-PLAYING ATTACHMENT.

For a self-playing organ combining all of the mechanical appliances and purity of tone in the Peloubet church organ together with a novel tubular pneumatic system so constructed as to admit the use of an automatic action and tracker board, whereby all registers may be operated mechanically, by means of perforated paper without interfering in any way with the ordinary use of the manual.

For superiority of manufacture, beauty of design, ornamentation and finish.

The characteristic of this instrument is its extreme originality. Its mechanism permits the attainment of effects which the hand of the organist, limited to its ten digits, cannot reach.

This instrument marks an epoch in the history of automatic or self-playing organs.

It is fully protected by U. S. Letters Patent.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 936.
Lyon & Healy, Chicago, Ill. Exhibit—Blowing Apparatus for Cabinet and Pipe Organs.

This exhibit deserves an award:

A new invention, adapted for use by hand or power, combining

UNITED STATES—CONTINUED.

the highest efficiency with minimum expenditure of force, and so constructed as to occupy the smallest space and capable of being used in either a horizontal or vertical position.

The design is very effective and deserves the highest commendation.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.

Lyon & Healy, Chicago, Ill. Exhibit—Harps.

This exhibit deserves an award;

A magnificent display, showing great progress in the art, and characterized by the following specific points of excellence:

1. For original improvements by which means are produced the greatest precision, durability and capacity for resisting climatic changes.

2. For great carrying power, purity and quality of tone, novel, artistic, substantial and durable ornamentation.

3. For original mechanism for sharpening and flattening, by means of which a performer can adjust each disc at will, every disc being wholly independent of its octaves.

4. For original system of operating the pedal rods, placing them inside of hollow tubes, an arrangement that absolutely prevents the rattling of the rods while in use.

5. For original device for connecting the body of the harp to the column, by means of which breaking at this connection is obviated.

6. For an original system of ribbing the body of the harp, by which the swell door is constructed of one piece instead of five separate pieces, thus decreasing the liability to jar or get out of order.

7. For an original device consisting of a metal cap, or joint, with an extending lip for connecting the upper portion of the body.

8. For an original device for preventing the pulling up or breaking of the sound board near the point where the gut and the compound strings meet, and which is constructed so as to allow a free vibration of all the parts, thus producing a greatly increased volume of tone.

9. For mechanical parts, which are constructed upon the interchangeable plan, and can be duplicated at the factory at a moment's notice.

10. For originality in artistic ornamentation, the entire ornamental construction being of indestructible solid carved work, instead of plaster of Paris and other compositions.

This exhibit deserves the highest commendation.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
President Departmental Committee. Individual Judge.

AWARD FOR GENERAL DISPLAY.

The magnificent display of musical instruments, all the component parts of which, including metal work, inlaying material and plating, are made at the manufacturers' own factories and shops, which I the undersigned judge, ascertained by a personal visit to the factory. The whole is displayed in a beautiful and artistically designed pavilion forming the most elegant exhibit in the entire musical section.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 936.

Ledden & Hernon, Chicago, Ill. Exhibit—Music Leaf Turner.

This exhibit deserves an award:

For simplicity in construction and efficiency in the performance of its work.

Approved: K. Buenz, (Signed) Max Schiedmayer,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
Mason & Risch Vocalion Co. (L'd.), Worcester, Mass. Exhibit—Vocalion Organs.

This exhibit deserves an award:

For an unusually fine display, consisting of five Vocalions, of varying sizes and number of manuals and stops. One instrument is exhibited in the Woman's Building where it has been used in concert performances.

The particular points of excellence are:

1. Superior construction and workmanship, high class materials used, and durability;

2. Tones characterized by their individuality, purity, musical quality, variety, power and carrying property.

3. The uniformity of pitch, responsive touch, and ease of action. In tonal qualities and variety and excellence of registration, the Vocalion closely resembles the pipe organ, but differs from it in the use of metallic reeds instead of pipes; hence, the tone is not easily affected by atmospheric or climatic changes, and

4. The cases are very artistic.

The Vocalion is less expensive than the pipe organ of equal capacity.

This exhibit has attracted wide attention during the Exposition and greatly redounds to the credit of the manufacturers.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

Mason & Hamlin Organ & Piano Co., Boston, Mass. Exhibit—Pianofortes.

This exhibit deserves an award:

For tone quality of very high order, possessing volume, full and musical. The singing quality is remarkable.

For well balanced scale throughout, the tones being forced on harsh break is noticeable.

For action first-class in every respect, well regulated and repeats promptly.

For a touch elastic and very good.

For best of materials used in construction.

For workmanship, which is of the best.

For cases elegant in design.

A new feature is the screw stringer by means of which the tuning is easily accomplished and the strings remain in tune longer.

Approved: K. Buenz, (Signed) V. Hlavac,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.

Mason & Hamlin Organ & Piano Co., Boston, Mass. Exhibit—Liszt Organs.

This exhibit deserves an award:

For individuality of tone, quality and evenness of scale, volume and quickness of speech.

For superior touch, less force than usual being necessary to depress the keys, also for elasticity and reliability.

For faultless workmanship,

For excellence of material used.

For originality as shown in construction and employment of the following patented improvements, all invented by this firm:

1. Radiating lever system.

2. Dolce stop system.

3. Ventrillo Chest, an acoustically constructed air chamber located under, instead of over, the wind chest, and containing an enlarged scale of reeds of sixteen feet pitch.

4. Pedal point mechanism, and

5. Improved key action, the greatest power being necessary when the key is started, the force required diminishing as the key goes down. This is an improvement of great value.

The Liszt organ is a unique and artistic instrument and is a decided advance in reed organ construction.

This organ is little affected by atmospheric and climatic changes and its liability to get out of order or tune is reduced to a minimum. It is especially deserving on account of the large variety of effective combinations among its stop arrangements.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

UNITED STATES—CONTINUED.

EXHIBITOR. Group 158. Class 927.
Clinton H. Meneley Bell Co., Troy, N. Y. Exhibit—Chime of Bells.

The good tone of the bells, which are cast in a perfect chromatic scale.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
Angelo Mannillo, New York City. Exhibit—Mandolins and Mandolas.

This exhibit deserves an award:

For artistic workmanship.

For excellent tone.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
Mehlin Piano Co., Minneapolis, Minn. Exhibit—Pianos.

This exhibit deserves an award:

For tone quality, which is musical and well sustained.

For good duration and singing quality.

For best make of action, well regulated and commendable for its repeating qualities.

For easy and elastic touch.

In construction good material is used and the workmanship and finish are superior.

The cases are well made, show good taste and many practical improvements.

Patent iron frame and device for regulating the touch, deserve mention.

Approved: K. Buenz, (Signed) F. Ziegfeld,
 President Departmental Committee. Individual Judge.

N

EXHIBITOR. Group 158. Class 930.
N. J. Wire Cloth Co., Trenton, N. J. Exhibit—Scenery.

This exhibit deserves an award:

For wire cloth especially manufactured for theatrical scenery making the decorations entirely fire-proof.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
Newman Bros. Co., Chicago, Ill. Exhibit—Reed Organs.

This exhibit deserves an award:

For originality of design.

For use of high grade materials.

For excellent workmanship and finish.

For responsive touch, good tone and easy action.

For a patented device known as "Air circulating reed cells" giving improved quality to the tone.

This exhibit consists of fifteen organs, no pains having been spared to make it representative; the display being very creditable to the firm.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
 President Departmental Committee. Individual Judge.

P

EXHIBITOR. Group 158. Class 929.
M. J. Partello, Washington, D. C. Exhibit—Loan Exhibit of Violins, Violas and Bows.

This exhibit deserves an award:

For a loan collection exhibit, historical and unique in character, representing in their unity, years of patient research and commendable reverence for the work of the old masters.

This is undoubtedly the most remarkable collection ever displayed

played in America and is of incalculable value. It is to be questioned whether any country has ever seen so rare an assemblage of historical instruments. In Germany it has awakened an extraordinary interest.

The instruments, in many instances, have a famous ancestry and constitute a history of the violin from 1598 to 1893, nearly four hundred years. As such they are of immense educational advantage to all musical students, and the exhibitor is entitled to the thanks of the musical world for this very remarkable contribution to the musical section of the Exposition.

Approved: K. Buenz, (Signed) E. P. Carpenter,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 936.
Pick Sisters, Chicago Ill. Exhibit—Music Cabinet Attachment to Pianos

This exhibit deserves an award:

For its adaptation to the classifications of scores.

Approved: K. Buenz, (Signed) Fidelia B. Hamilton,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 934.
J. W. Pepper, Philadelphia, Pa. Exhibit—Band Instruments.

This exhibit deserves an award:

For the perfect workmanship in band instruments, giving evenness of tone in the chromatic scale, good carrying quality and ease of blowing in upper and lower registers.

For models of good proportion, compact, graceful and well tapered.

The plating is in gold and silver and may be considered first-class.

Approved: K. Buenz, (Signed) V. Hlavac,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
Henry Pilcher's Sons, Louisville, Ky. Exhibit—Pipe Organ.

This exhibit deserves an award:

For originality of construction, especially as regards the wind-chests, which are distinguished by absence of slides, and by valves, with neither bellows nor springs.

For absence of all mechanical parts usually found in pipe organs, such as trackers, squares, rollers, etc.

For a new key and combination action, invented by the manufacturers.

For adjustable combination pistons for setting different combinations of stops and bringing them into operation at any desired moment.

For a novel method of producing crescendo effects.

For perfection of workmanship and finish.

For responsive touch and great variety and purity of tone.

The instrument exhibited contains 37 speaking stops, 12 mechanical registers, and 25 other accessories and pedal movements. It is a masterpiece of the organ-builder's skill and a good representation of the stage to which the art has progressed.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
 President Departmental Committee. Individual Judge.

R

EXHIBITOR. Group 158. Class 936.
Jos. Rogers, Jr., Highview, N. Y. Exhibit—Banjo and Drum Heads.

This exhibit deserves an award:

For superior quality of materials employed; for tenacity and for uniformity of thickness.

These drum and banjo heads are in general use throughout the United States.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

UNITED STATES—CONTINUED.

EXHIBITOR. Group 158. Class 930.

A. Reed & Sons, Chicago, Ill. Exhibit—Pianos.

This exhibit deserves an award:

For sustaining power or vibration, sympathetic resonance and volume of tone these upright pianos are most excellent. The scale is well balanced throughout. The action is of the best, and well regulated. The touch is easy, elastic and repeats rapidly. In construction the material is of fine quality, the workmanship and finish being of the same high order. These pianos are built upon a new and scientific method, known as "The Reed System."

The new features of excellence are:

1. A flanged metal string plate surrounded by an outer rim of wood.
2. A metal arch upon the back of the plate sustaining the pin block.
3. A sound board with edges clamped between two rims of wood, making its vibrations entirely upon and against wood.
4. The edges of the board being held more securely in position between the two rims, prevent the flattening of the arch in the board, and consequent loss of tone.
5. Absence of contact between sound-board and metal string plate, avoiding metallic qualities of tone.
6. A vibrating bar whereby the upper edge of the sound-board is freed, allowing its greatest vibration.
7. A wheel agraffe pressure bar, reducing the friction in tuning, and
8. Lateral or side extending pedals.

This construction is original, progressive, of great strength and produces magnificent tone qualities.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

S

EXHIBITOR. Group 158. Class 930.

Adam Schaaf, Chicago, Ill. Exhibit—Pianos.

This exhibit deserves an award:

For good tone with satisfactory sustaining power, well-planned scale and excellent action, with easy, prompt touch.

For superior material and workmanship.

Approved: K. Buenz, (Signed) Geo. Steck,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

Schomacker Piano Co., Philadelphia, Pa. Exhibit—Pianos.

This exhibit deserves an award:

For good tone quality, well sustained. The duration and singing property are very satisfactory.

For well-regulated action of the best quality.

For an easy touch which responds promptly.

In construction good material is used and the workmanship and finish are excellent.

The cases are well made and of artistic design.

The "gold" string used in this piano deserves mention.

Approved: K. Buenz, (Signed) F. Ziegfeld,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

James M. Starr & Co. (Starr Piano Co.), Richmond, Ind. Exhibit—Pianos.

This exhibit deserves an award:

For good tone quality, well sustained.

For evenly-balanced scale.

For well-regulated action, good touch and repeating qualities.

For carefully selected material and good workmanship.

Approved: K. Buenz, (Signed) V. Hlavac,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

Schubert Piano Co., New York City. Exhibit—Upright pianos.

This exhibit deserves an award:

For good tone quality, being brilliant and sweet throughout.

For excellent workmanship and finish.

Of special mention is the "tuning bridge," by which the collateral strain upon the wood is reduced to a minimum, also simplifying the construction.

Approved: K. Buenz, (Signed) Fidelia B. Hamilton,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

Shaw Piano Co., Erie, Pa. Exhibit—Upright pianos.

This exhibit deserves an award:

For tone quality, which is full and musical.

For well-balanced scale.

For good and well-regulated action, with excellent repeating properties.

For an easy and elastic touch.

For good materials employed.

For well made cases.

Approved: K. Buenz, (Signed) Hugh A. Clarke,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

Solmer & Co., New York. Exhibit—Pianos.

This exhibit deserves an award:

For tone quality, which is especially brilliant and bell-like.

For exceptionally good duration and singing quality.

For an even and well-balanced scale.

For an action of the highest grade.

For a touch, which is light, yet firm, elastic and prompt.

The materials and workmanship are first-class.

The cases are designed and finished with great artistic skill.

Approved: K. Buenz, (Signed) Hugh A. Clarke,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 923.

S. S. Stewart, Philadelphia, Pa. Exhibit—Banjos.

This exhibit deserves an award:

For powerful tone quality.

For very good workmanship displayed in the various styles exhibited.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.

M. Steinert, New Haven, Conn. Exhibit—Loan Collection of Key and Stringed Instruments.

This exhibit deserves an award:

For its complete and extensive character, containing as it does a remarkable series of specimens in almost perfect condition, illustrating the history and development of the piano.

An incalculable amount of care and labor has been spent in putting these instruments in condition for use.

The musical world owes a debt of gratitude to Mr. Steinert for the opportunity given to the study of the evolution of the piano.

Approved: K. Buenz, (Signed) Hugh A. Clarke,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.

Story & Clark Organ Co., Chicago, Ill. Exhibit—Reed Organs.

This exhibit deserves an award:

For superior construction.

For high order of execution.

For superiority of finish, rapidity of speech, evenness of action, responsive touch and high quality of tone.

For a three manual organ without bellows or pumpers, operated by electric motor, with connection direct to wind chest, the electrical current being applied by foot pedal.

For an electric device consisting of a one-eighth horse power motor, and rotary blast, or exhaust fan, being so connected as to reduce the friction to a minimum. The vacuum or pressure created by the revolution of the fan-wheel gives full power and effect, and perfect modulation of tone.

For a new principle in organ construction giving an increased brilliancy and power of tone.

UNITED STATES—CONTINUED.

This exhibit is entitled to the highest commendation, the variety being extraordinary, ranging from the small "baby organ" to the three manual "Columbian." Of interest is the trunk organ for traveling purposes, weighing only 180 pounds.

The cases of these organs are remarkably fine and artistic and great praise is due to the manufacturers for the exhibit of the solid mahogany "Louis XIV" case, also the solid oak "Columbian," being magnificent samples of skilled workmanship and artistic elaboration.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
Charles M. Stieff, Baltimore, Md. Exhibit—Upright, Concert, Parlor and Baby Grand Pianos.

This exhibit deserves an award:

For excellent tone quality, with large, sonorous volume and great sustaining power.

For well balanced scale.

For superior action, well regulated and with good repeating qualities.

For a touch which is firm, yet easy and elastic.

For great care shown in the selection of materials.

For very good workmanship.

For well made cases.

Of special mention is the small yacht piano.

Approved: K. Buenz, (Signed) V. Hlavac,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
Strauch Bros., New York City. Exhibit—Piano Actions.

This exhibit deserves an award:

For superior workmanship, material, and most careful and effective adjustment of the various parts. By the introduction of several new features in their construction, they are rendered strong, easily regulated, and with minimum liability to get out of order.

The Piano Actions manufactured by the Strauch Bros., deserve the highest commendation, and are first-class in every respect.

Approved: K. Buenz, (Signed) Max Schiedmayer,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
Tonk Mfg. Co., Chicago, Ill. Exhibit—Piano Stools Music Cabinet and Piano Scarfs.

This exhibit deserves an award:

Piano Stools:

For construction, permitting the removal of the covering material with little trouble and expense.

Music Cabinets:

For convenience in size and shape.

Piano Scarfs:

For richness of design and material.

Approved: K. Buenz, (Signed) Hugh A. Clarke,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 156. Class 927.
The E. W. Vanduzen Co. (Formerly The Vanduzen & Tift Co.) Cincinnati, O. Exhibit—"Chime of Bells."

This exhibit deserves an award:

For superior excellence of tone, resonance and volume.

For accuracy of harmonic intervals.

The bells are well shaped and proportioned in musical and mechanical design.

The connections from playing stand to bells are strong and neat.

The playing stand is handsome and easily operated by the chimier.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
Vose & Sons Piano Co., Boston, Mass. Exhibit—Pianos.

This exhibit deserves an award:

For tone quality, sweet, musical, powerful, and sustains well.

For a thoroughly even and well balanced scale.

For a well regulated action of the best, possessing good repeating qualities.

For firm and elastic touch.

In construction [the best material is used and great care is shown in workmanship and finish.

The artistic designs of the cases deserve special commendation.

Approved: K. Buenz, (Signed) F. Ziegfeld,
President Departmental Committee. Individual Judge.

W

EXHIBITOR. Group 158. Class 930.
Washburn & Moen Mfg. Co., Worcester, Mass. Exhibit—Perfect "Steel Piano Wire."

This exhibit deserves an award:

For uniformity in gauge and breaking weight, from size to size.

For superiority of tone quality produced.

For superiority of finish.

For highest tensile strength obtainable without affecting in any way the superior character of the eyeing and swaging qualities, as evidenced by the official tests made by U. S. Government on Sept. 14, 1893, in the Ordnance Section of the U. S. War Department exhibit of the Columbian Exposition, and of which the following is a copy and basis of this report:

Copy of Official Tests made September 14, by U. S. Government, Material Testing Department, Ordnance Section
U. S. War Department Exhibit, World's Columbian Exposition.

CHICAGO, ILL., Sept. 14, 1893.
Report of Tensile tests of specimens furnished by Washburn & Moen Mfg. Co. Object of tests, strength of piano wire.

Marked No.	Size in.	Area Sq. In.	Max'm load Actual	Lbs. per Sq. In.	Eye Made.	Swage.
" 13	.0310	.000755	320	424000	Yes	Yes
" 14	.0326	.000845	344	407000	"	"
" 15	.0343	.000924	356	385000	"	"
" 16	.0356	.000995	416	418000	"	"
" 17	.0375	.001104	442	400000	"	"
" 18	.0390	.001195	474	397000	"	"

Machines used—Riehle Bros.' Wire Tester.

Approved: A. H. Russell, (Signed) G. B. Preston,
Captain of Ordnances U. S., in charge. Operator.

Remarks:—A true abstract from records.

A. H. Russell, Captain of Ordnances U. S., in charge.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
Waterloo Organ Co., Waterloo, N. Y. Exhibit—Pianos.

For good tone quality, well planned scale and satisfactory action.

The harmony attachment deserves mention.

Approved: K. Buenz, (Signed) F. Ziegfeld,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
Wegman Piano Co., Auburn, N. Y. Exhibit—Pianos.

This exhibit deserves an award:

For very good tone quality, the duration and singing proportion being excellent.

For well balanced scale.

For a light, easy and prompt action.

For excellent workmanship and material.

For cases of artistic design.

UNITED STATES—CONTINUED.

A new feature of construction highly recommended is the locking of the tuning-pins in the eccentric holes of the iron frame in which they are fitted, exclusively. By this method the piano remains longer in tune.

Approved: K. Buenz, (Signed) Hugh A. Clarke,
President Departmental Committee. Individual Judge.

EXHIBITOR, Group 158. Class 930.
Wessell, Nickel & Gross, New York. Exhibit—
Piano Actions.

This exhibit deserves an award:

For the perfect adjustment of its parts; for excellence of the material used in its construction and for the skill and care expended in bringing every part to the highest point of efficiency.

This firm is deserving of the highest praise for the excellence of their product, and for the impetus they have given to the rapid advance in the perfecting of the piano in America by the production of an action that successfully meets the severest demands of the artist.

Approved: K. Buenz, (Signed) Geo. Steck,
President Departmental Committee. Individual Judge.

Z

EXHIBITOR, Group 158. Class 928.
The C. F. Zimmermann Co., Dolgeville, N. Y.
Exhibit—Autoharps.

This exhibit deserves an award:

For superior workmanship and tone quality.

For originality and simplicity of the instruments, the musical possibilities of which are unlimited.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
President Departmental Committee. Individual Judge.

EXHIBITOR, Group 158. Class 926.
The C. F. Zimmermann Co., Dolgeville, N. Y.
Exhibit—New system representing music by figures and short hand objects.

This exhibit deserves an award:

For originality and simplicity of system and its educational value, especially in connection with the Autoharp.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
President Departmental Committee. Individual Judge.

CANADA.

EXHIBITOR, Group 158. Class 930.
A. A. Barthelmes, Toronto, Ont. Exhibit—Piano
action.

This exhibit deserves an award:

For good material and general workmanship.

Approved: K. Buenz, (Signed) George Steck,
President Departmental Committee. Individual Judge.

EXHIBITOR, Group 158. Class 930.
G. Newcombe & Co., Toronto, Ont. Exhibit—
Piano.

This exhibit deserves an award:

For tone quality of high order of excellence, full and musical, with fine singing power and duration.

For well-made and well-regulated action.

For firm, elastic and prompt touch.

For the best material and highest class of workmanship found in this place.

For artistic cases finished in the best manner.

Approved: K. Buenz, (Signed) Hugh A. Clarke,
President Departmental Committee. Individual Judge.

EXHIBITOR, Group 158. Class 935.
Dominion Organ and Piano Co., Bowmanville,
Ont.—Exhibit—Reed organs.

This exhibit deserves an award:

For good construction, artistic workmanship and finish.

For successful design and excellence of material used.

For commendable touch and ease of action, and excellent tone quality.

For patent combination valves, constituting valuable adjuncts to the mechanism.

For a patent automatic pedal.

The organs displayed are in every respect reliable instruments and are entitled to high commendation.

Approved: R. Buenz, (Signed) Edwin P. Carpenter,
President Departmental Committee. Individual Judge.

EXHIBITOR, Group 158. Class 930.
Dominion Organ and Piano Co., Bowmanville
Ont. Exhibit—Pianos.

This exhibit deserves an award:

For good tone quality, with very satisfactory duration.

For well-made and well-regulated action, with good repeating property.

For easy and elastic touch.

For well-made cases of artistic design.

For the special feature of the double sounding board to increase the sonority.

Approved: K. Buenz, (Signed) Hugh A. Clarke,
President Departmental Committee. Individual Judge.

END OF AWARDS TO AMERICAN AND CANADIAN EXHIBITORS.

FOREIGN AWARDS FOLLOW.

AUSTRIA.

STRINGED INSTRUMENTS.

Zithers, Violins, etc.

EXHIBITOR. Group 158. Class 928.
Michael Nowy, Vienna, Exhibit—Zithers.

This exhibit deserves an award:
 For good tone quality sonorous and full with great carrying power.

For excellence of workmanship.
 Of special mention is the violin zither.
 Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
Charles Kirchner, Vienna, Exhibit—Zithers.

This exhibit deserves an award:
 For excellency of tone quality.
 For beauty of form.
 For good workmanship and excellent finish.
 For fine materials used.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
Charles Kiendl, Vienna, Exhibit—Zithers and Violins.

This exhibit deserves an award:
 For superiority of tone, form and construction.
 Deserving special mention are the "Eureka," and "Euphonia."

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
Antony Kiendl, Vienna, Exhibit—Zithers.

This exhibit deserves an award:
 For good tone quality, workmanship and material.
 For instruments of good quality at low prices to meet the popular demand.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
Charles Fromm, Vienna, Exhibit—Zithers.

This exhibit deserves an award:
 For concert zithers of good manufacture.
 Of special mention is the oblique touch board.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
Charles G. Handek, Vienna, Exhibit—Stringed Instruments.

This exhibit deserves an award:
 For excellent tone quality, being clear and brilliant with great carrying power.
 For good workmanship and finish.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
Francis Angerer, Vienna, Exhibit—Stringed Instruments.

This exhibit deserves an award:
 For evenness of pitch and tone, which is full and sonorous.
 For excellence of workmanship and finish.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

WIND INSTRUMENTS.

Wood-Wind, Brass, etc.

EXHIBITOR. Group 158. Class 933.

V. F. Cerveny & Sons, Königgratz, Bohemia. Exhibit—Wind Instruments.

For superior tone quality, being rich, resonant and of excellent carrying power, rendered so by the introduction of aluminum in their manufacture.

For perfection of finish and superiority of workmanship.
 Deserving of special mention are the Kaiser tuba, Carespran, Baroxton and Euphonium.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 931.
V. Kohler's Sons, Graslitz, Bohemia. Exhibit—Wind Instruments of Wood.

This exhibit deserves an award:
 For good strong tone quality.
 For best materials used.
 For excellent workmanship.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 934.
Bohland & Fuchs, Graslitz, Bohemia. Exhibit—Wind Instruments (Metal and Wood).

This exhibit deserves an award:
 For superior tone quality.
 For excellent materials and workmanship employed.
 For the good character and variety of the display.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 934.
W. Stowasser's Sons, Graslitz, Bohemia. Exhibit—Wind Instruments.

This exhibit deserves an award:
 For good tonal quality and carrying power.
 For beauty of form, and ease of blowing.
 For mechanical perfection and excellence of materials used.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 931.
Charles Stecher, Vienna, Exhibit—Wind Instruments.

This exhibit deserves an award:
 For good tone quality and great carrying power.
 For ease of blowing.
 For excellent workmanship.
 For superiority of materials used and great care shown in every detail of manufacture.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 933.
John Rosel, Vienna, Exhibit—Brass Wind Instruments.

This exhibit deserves an award:
 For fine tone quality, with good carrying power.
 For good workmanship.
 For excellent materials used.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 936.
Antony Plocek, Vienna, Exhibit—Sordini for Violin.

This exhibit deserves an award:
 For muffler for the violin.
 For the facility with which it can be adjusted.

An invention of great importance to violinists.
 Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 933.
Antony Delmal, Vienna, Exhibit—Wind Instruments.

This exhibit deserves an award:

AUSTRIA—CONTINUED.

For excellence of manufacture, particularly noticeable in instruments where aluminum is employed.

Approved, K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 934.

Daniel Fuchs, Vienna. Exhibit—Wind Instruments (brass).

This exhibit deserves an award:
For remarkable precision in tone.
For splendid effect with "Echo" attachment.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

MISCELLANEOUS.

Mouth Harmonicas, Pianos, Accessories, etc.

EXHIBITOR. Group 158. Class 935.

William Thie, Vienna, Austria. Exhibit—Harmonicas.

For excellent workmanship and good materials employed.
Approved: K. Buenz, (Signed) Max Schiedmayer,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.

Joseph L. Pick, Vienna, Austria. Exhibit—Harmonicas.

For good workmanship and fine finish.
Approved: K. Buenz, (Signed) Max Schiedmayer,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.

John Forster, Vienna, Austria. Exhibit—Harmonicas.

This exhibit deserves an award:
For fine sonority of harmonicas with organ attachment.
For superiority of finish.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.

Ph. Brunnbauer & Son, Vienna, Austria. Exhibit—Mouth Organs.

This exhibit deserves an award:
For good workmanship and fine finish of harmonicas.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.

Fr. A. Urbanek, Prague, Bohemia. Exhibit—Music books.

This exhibit deserves an award:
For a large collection of high class music,
For fine printing.

Approved: K. Buenz, (Signed) Max Schiedmayer,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 936.

Joseph I. Schuster, Kirchberg, Bohemia. Exhibit—Bows for Violins, Bass Viols, etc.

This exhibit deserves an award:
For large collection of well made bows.
For superior materials and workmanship employed in their manufacture.

Approved: K. Buenz, (Signed) Max Schiedmayer,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 936.

Charles Mayer, Vienna, Austria. Exhibit—Reed Mouth Pieces.

This exhibit deserves an award:
For finest quality of cane employed in their manufacture.
For excellence of workmanship, finish and elasticity.

Approved: K. Buenz, (Signed) Max Schiedmayer,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 936.

Wenzel Dotzauer, Vienna, Austria. Exhibit—Accessories for Musical Instruments.

This exhibit deserves an award:
For the perfect workmanship of all accessories to stringed instruments, especially in those adapted to the winding up of the strings.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

A. Proksch, Vienna, Austria. Exhibit—Pianos.

This exhibit deserves an award:
For good tone quality; well sustained.
For well balanced scale.
For well regulated action.
For light and elastic touch.
For good materials used and excellent workmanship.
For well made cases of tasteful design.

Approved: K. Buenz, (Signed) Hugh A. Clark,
President Departmental Committee. Individual Judge.

DENMARK AND SWEDEN.

EXHIBITOR. Group 158. Class 930.

J. Emil Felumb, Copenhagen, Denmark. Exhibit—Grand Piano (Broad System).

This exhibit deserves an award:
For good tone quality.
For satisfactory action and light elastic touch.
For good workmanship and best grade materials.

Approved: K. Buenz, (Signed) Max Schiedmayer,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

Taug Jensen, Copenhagen, Denmark. Exhibit—Models and Key-board Actions for pianos.

This exhibit deserves an award:
For good workmanship and the use of the best materials.
For careful adjustment of the various parts to secure prompt,

firm and easy action.

Approved: K. Buenz, (Signed) Max Schiedmayer,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

Joh Hagdahl, Karlskronka, Sweden. Exhibit—Upright Pianos.

This exhibit deserves an award:
For excellent tone quality, powerful and sympathetic, with good sustaining powers.
For well regulated action.
For light and easy touch.

For cases of artistic design, finished in a novel and effective manner.

Approved: K. Buenz, (Signed) Max Schiedmayer,
President Departmental Committee. Individual Judge.

GERMANY.

PIANOS.

EXHIBITOR. Group 158. Class 930.

Grotian, Helfferich, Schulz.

Th. Steinweg Nachf., Braunschweig. Exhibit—Pianos.

This exhibit deserves an award:

For tone quality, which is full and sonorous, yet musical and sympathetic. The duration and singing quality are of high order. For highest grade action which repeats promptly.

For very fine, easy and elastic touch.

For very even scale, free from breaks in the transition from one part to another.

The best material is used; the workmanship and finish excellent, and the cases artistic in design.

Approved: K. Buenz, (Signed) Dr. F. Ziegfeld,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

M. F. Rachals & Co., Hamburg. Exhibit—Pianos.

This exhibit deserves an award:

For tone quality of very high order, full and musical, with excellent singing quality.

For action, first-class in every respect, well regulated and repeating promptly.

For well-balanced scale throughout; the tones being forced no harsh break is noticeable.

For easy and elastic touch. In construction only the best material is used and the workmanship and finish are superior.

New features: To facilitate transportation the piano may be separated into several pieces, which may, under certain circumstances, prove a great convenience.

Approved: K. Buenz, (Signed) V. J. Hlavac,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

F. L. Neumann, Hamburg. Exhibit—Pianos.

This exhibit deserves an award:

For fine tone quality, possessing good singing quality and duration.

For thoroughly satisfactory action which repeats well.

For light, elastic touch.

For first-class material and workmanship.

Approved: K. Buenz, (Signed) George Steck,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

Ed. Seiler, Liegnitz. Exhibit—Pianos.

This exhibit deserves an award:

For good tone quality, well sustained, especially in the grands.

For well balanced scale.

For well-regulated action.

For a touch which is light and speaks quickly.

The material is carefully selected and the workmanship is good.

Approved: K. Buenz, (Signed) Florence Ziegfeld,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

Gebr. Rohlfing, Osnabrück. Exhibit—Pianos.

This exhibit deserves an award:

For purity and excellence of tone, the duration and singing quality being extremely good and musical.

For highest class action, with exceptionally good repeating power.

For firm, easy and elastic touch.

For material and workmanship of the highest character.

For cases artistic in design and finish.

Approved: K. Buenz, (Signed) Hugh A. Clarke,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

Carl Scheel, Cassel. Exhibit—Pianos.

This exhibit deserves an award:

For very satisfactory tone quality, with good sustaining power.

For well regulated action, repeating promptly.

For well balanced scale.

For easy and elastic touch.

In construction good material is used and the cases are well made. (Signed) Dr. F. Ziegfeld,

Approved: K. Buenz, Individual Judge.
President Departmental Committee.

MECHANICAL INSTRUMENTS.

Orchestrions, Hand Organs, Mechanical Pianos, Etc.

EXHIBITOR. Group 158. Class 935.

M. Welte & Sons, Freiburg. Exhibit—Cottage, Parlor and Concert Orchestrions.

This exhibit deserves an award:

For superiority in method of construction, embracing new and novel features, which are as follows:

First—A pneumatic action, making possible the use of perforated paper, producing promptitude of speech of the pipes and auxiliaries and at nominal figure in comparison with the old method of using a cylinder or barrel.

Second—Exquisite voicing of the several classifications of tones producing beautiful and varied orchestral effects.

Third—Solidity in construction and excellence in the workmanship displayed in every detail.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.

Fratl & Co., Berlin. Exhibit—Orchestrions, Hand Organs, etc.

This exhibit deserves an award:

For orchestration with combination of clock works.

For good workmanship and material.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.

Cocchi, Bacigalupo & Graffigna, Berlin. Exhibit—Orchestrions.

This exhibit deserves an award:

For excellent tone quality.

For good workmanship.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 927.

Fabrik Lochmann'scher Musikwerke, Leipsic. Exhibit—Musical Clock Works.

This exhibit deserves an award:

For improvements, called "Symphonion," combining sweetness and power of tone with solid workmanship.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 627.

Schulzhold & Werner, Leipsic. Exhibit—Musical Boxes, "Libellion."

This exhibit deserves an award:

For musical boxes called "Libellion" allowing the playing of a large number of pieces without interruption.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

Ludwig Hupfeld, Leipsic. Exhibit—Mechanical piano.

This exhibit deserves an award:

For the perfection of its mechanism and for the easy way in which it may be put in operation.

Approved: K. Buenz, (Signed) V. Hlavac,
President Departmental Committee. Individual Judge.

GERMANY—CONTINUED.

PUBLICATIONS.

Collections and Editions of Music—Music Printing, Etc.

EXHIBITOR. Group 158. Class 926.
Breitkopf & Haertel, Leipsic. Exhibit—Musical Editions and Publications.

This exhibit deserves an award:

For great merit in the publication of a full collection of all the classical composers and for fine printing.

For large and very good edition of modern compositions, comprising all kinds of musical scores and theoretical books.

Approved: K. Buenz. (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
P. M. Geidel, Leipsic. Exhibit—Music printing.

This exhibit deserves an award:

For first-class printing of music.

Approved: K. Buenz. (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.
 (Award also given for fine lithography.)

EXHIBITOR. Group 158. Class 926.
Bartholf & Lenff, Leipsic. Exhibit—Musical publications.

This exhibit deserves an award:

For good editions and a well known and important musical review.

Approved: K. Buenz. (Signed) Dr. Bodart,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
C. G. Roeder, Leipsic. Exhibit—Music Printing.

This exhibit deserves an award:

For magnificent printing and binding.

Approved: K. Buenz. (Signed) Dr. Bodart,
 President Departmental Committee. Individual Judge.
 (Award also given for fine lithography.)

EXHIBITOR. Group 158. Class 926.
Gebrueder Hug, Leipsic. Exhibit—Musical Editions.

This exhibit deserves an award:

For high class editions of music or all kinds of instruments,

Approved: K. Buenz. (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Arthur P. Schmidt, Leipsic. Exhibit—Musical editions, (also Boston, Mass.)

This exhibit deserves an award:

For good printing and the excellent manner in which the work is executed.

Approved: K. Buenz. (Signed) Dr. Bodart,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Fr. Kistner, Leipsic. Exhibit—Collection of Music.

This exhibit deserves an award:

For very good editions and large collection of Chopin's works.

Approved: K. Buenz. (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
D. Rahter, Leipsic. Exhibit—Musical Editions.

This exhibit deserves an award:

For editions that are good and well printed. Special attention given to the modern composers.

Approved: K. Buenz. (Signed) Dr. Bodart,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
M. P. Belaleff, Leipsic. Exhibit—Musical Editions.

This exhibit deserves an award:

For good editions, especially those of Russian composers of the new school.

For good style.

For the assistance rendered to talented young aspirants the exhibitor deserves special mention.

Approved: K. Buenz. (Signed) Dr. Bodart,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Fritz Schuberth, Jun., Leipsic. Exhibit—Musical Editions.

This exhibit deserves an award:

For good printing and excellent style of the work.

Approved: K. Buenz. (Signed) Dr. Bodart,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Jul. Heinr. Zimmermann, Leipsic. Exhibit—Collection of Music.

This exhibit deserves an award:

For a large collection of music for Kindergartens,

(Signed) Esmeralda Cervantes,
 Approved: K. Buenz. Individual Judge.
 President Departmental Committee.

EXHIBITOR. Group 158. Class 926.
C. F. Peters, Leipsic. Exhibit—Musical Editions.

This exhibit deserves an award:

For an edition embracing all the fields of music, signalized by very good printing and popular prices.

Approved: K. Buenz. (Signed) Dr. Bodart,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
B. Schott's Soehne, Mayence. Exhibit—Musical Editions.

This exhibit deserves an award:

For very rich display of music.

For magnificent printing.

The work is compiled in the most excellent manner.

Approved: K. Buenz. (Signed) Dr. Bodart,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Aloys Maier, Fulda. Exhibit—Collection of Music.

This exhibit deserves an award:

For large collection of good music for organ.

(Signed) Esmeralda Cervantes,
 Approved: K. Buenz. Individual Judge.
 President Departmental Committee.

EXHIBITOR. Group 158. Class 926.
Louis Oertel, Hannover. Exhibit—Music Books.

This exhibit deserves an award:

For the good and rich display of musical, school and theoretical subsidiary, books.

Approved: K. Buenz. (Signed) Dr. Bodart,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
C. F. Schmidt, Heilbronn. Exhibit—Methods of Music.

This exhibit deserves an award:

For a very good music school, and especially for the attention given to new methods.

Approved: K. Buenz. (Signed) Dr. Bodart,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Julius Hainauer, Breslau. Exhibit—Collection of music.

This exhibit deserves an award:

For very fine collection of books and good sheet music.

Approved: K. Buenz. (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

GERMANY—CONTINUED.

EXHIBITOR. Group 158. Class 926.
K. Ford Kochel, Mannheim. Exhibit—Collection of music.

This exhibit deserves an award:

For large and fine edition of music for the zither.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Heinrichshofen's Verlag, Magdeburg. Exhibit—Method for Teaching Singing.

This exhibit deserves an award:

For new method of teaching singing in schools.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Henry Litotff's Verlag, Braunschweig. Exhibit—Collection of Music.

This exhibit deserves an award:

For a collection of music, comprising the most important compositions of the classic and modern schools.

For very good printing and at popular prices.

Approved: K. Buenz, (Signed) Dr. Bodart,
 President Departmental Committee. Individual Judge.

MISCELLANEOUS.

*Stringed Instruments—Zithers, Accordions.
 Brass and Wood Instruments, Etc.*

EXHIBITOR. Group 158. Class 929.
L. Lowenthal, Berlin. Exhibit—Violins, Violas, Cellos, Bows, etc.

This exhibit deserves an award:

For powerful tone quality.

For excellence of manufacture.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 929.
Otto Louis, Düsseldorf. Exhibit—Stringed Instruments.

For good tone quality and perfection of manufacture shown in the violins, violas and violoncellos.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 929.
Alb. Eltersieck, Rostock. Exhibit—String Quartetto.

This exhibit deserves an award:

For perfect, clear tone quality.

For excellence of manufacture.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 929.
Dr Alfred Stelzner, Dresden. Exhibit—Violins, Violas, Violetta.

This exhibit deserves an award:

For superiority of tone.

For excellent workmanship.

For originality of design.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
C. B. Sichelka, Hamburg. Exhibit—Accordions.

This exhibit deserves an award:

For powerful tone quality, produced by special combination.

For excellent workmanship.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
F. Lange, Chemnitz, Saxony. Exhibit—Concertinas and Bandonions.

This exhibit deserves an award:

For excellent tone quality.

For superior workmanship.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
Ch. Weiss, Trossingen. Exhibit—Mouth Harmonicas

This exhibit deserves an award:

For excellent tone quality.

For good workmanship.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
Christian Messner & Co., Trossingen. Exhibit—Mouth Harmonicas.

This exhibit deserves an award:

For good and practical system of Manufacture.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
Math. Hohner, Trossingen. Exhibit—Mouth Harmonicas.

This exhibit deserves an award:

For good strong tone quality.

For superiority of manufacture.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
Gunther Koerner, Gera. Exhibit—Accordions.

This exhibit deserves an award:

For progress in the art shown by many valuable improvements.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 932.
C. Kruspe, Erlurt. Exhibit—Flutes, Clarionettes, Oboes, Bassoons.

This exhibit deserves an award:

For progress as shown by improvements in clarionettes.

For excellent display of all kinds of wood instruments.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 931.
Emil Rittershausen, Berlin. Exhibit—Flutes.

This exhibit deserves an award:

For superiority of tone.

For improvements in valves, rendering difficult trills easy.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
Johnson Haslwanter, Munich. Exhibit—Guitars and Zithers.

This exhibit deserves an award:

For perfect tone quality.

For excellence of design and finish.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
Joseph Thumhart, Munich. Exhibit—Zithers.

This exhibit deserves an award:

For pure tone quality.

For excellent workmanship and finish.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

GERMANY—CONTINUED.

EXHIBITOR. Group 158. Class 928.
Georg Tiefenbrunner, Munich. Exhibit—Zithers.

This exhibit deserves an award:
 For excellent tone quality.
 For good workmanship and finish.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
Paul Stark, Markneukirchen. Exhibit—Table-Harp.

This exhibit deserves an award:
 For excellence of workmanship and first class materials employed.

For a movable bar by which the number of chords can be increased to as many as ninety-six.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.

Andreas Koch, Trossingen.

This exhibit deserves an award:
 For fine tone quality.
 For excellence of manufacture.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 927.

K. Heilbrunn's Sons, Berlin. Exhibit—Drums.

This exhibit deserves an award:
 For improvement in drums, using parchment instead of skins under certain conditions.

For good workmanship and materials employed.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

Moritz Pochlmann, Nuremberg. Exhibit—Steel

Piano Wire.

This exhibit deserves an award:
 For superior tensile strength.
 For perfection of finish.
 For over graduation and spring quality.

Approved: K. Buenz, (Signed) George Steck,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

Stahl & Drahtwerk, Roeslau. Exhibit—Piano
 Strings, Wire Netting, etc.

This exhibit deserves an award:
 For great strength.
 For fine finish and evenness of graduation.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 138. Class 928.

Wilh. Arnold, Aschaffenburg.

This exhibit deserves an award:
 For superior tone quality.
 For excellent workmanship and finish.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 937.

Franz Meier, Freiburg, Baden. Exhibit—Postal Card
 with Musical Pieces.

This exhibit deserves an award:
 For the ingenuity, patience and zeal displayed in the production of twenty-one pieces of music on an international postal card. The calligraphy is excellent.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 938.

Louis Wertheim, Frankfurt-on-Main. Exhibit—
 Model of Fireproof Asbestos Theatre.

This exhibit deserves an award:
 For model of fireproof asbestos theatre, material for theatre curtains, fire escapes of asbestos and some devices for making fireproof buildings.

For the perfection with which the several articles of asbestos are manufactured and for the practical importance of the same all of them being fire and acid proof.

Approved: K. Buenz, (Signed) F. Ferrari Perez,
 President Departmental Committee. Individual Judge.

GREAT BRITAIN.

EXHIBITOR. Group 158. Class 926.

Augener & Co., London, Eng. Exhibit—Printed Music Books.

This exhibit deserves an award:
 For an important collection of excellent musical editions.

Approved: K. Buenz, (Signed) V. Hlavac,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.

E. Bishop & Sons, London, Eng. Exhibit—Insulators for Pianos.

This exhibit deserves an award:
 For an ingenious device, by which the note of the piano is preserved in its original purity and natural quality; this is effected by the introduction of insulators under the piano.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.

S. & P. Erard, London, Eng. Exhibit—Prince of Wales Harp, Erard Model.

This exhibit deserves an award:
 For excellent tone quality with perfect sonority from the high-

est treble to the lowest bass.

For accuracy of mechanism, working with remarkable precision.

For special attention given in construction to guard against climatic changes.

For beauty of outline and artistic decoration.

Approved: K. Buenz, (Signed) V. Hlavac,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 934.

Joseph Higham, Manchester, Eng. Exhibit—Musical Instruments.

This exhibit deserves an award:
 For great purity of tone quality, for ease of blowing; for perfect tubing, scientifically drawn; for perfect mechanism of the valves.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 927 & 933.

Joseph Higham, Manchester, Eng. Exhibit—Band Instruments and "Tympani Drums."

This exhibit deserves an award:
 For beautiful models comprising also perfect valves, scien-

GREAT BRITAIN—CONTINUED.

tifically drawn tubing and artistically made bells.

For remarkable purity and quality of tone, the valve notes in the patent clear bore instruments being equally as good as the open tones, and every note perfectly in tune.

For the ease with which the instruments are blown.

For the stability and finish, perfection of workmanship, beautiful artistic designs and remarkably fine carving.

"TYMPANI DRUMS."

For improvement by which they can be tuned by the use of but two handles, the usual number required being six to eight.

For the ingenious manner in which the cord is evenly drawn through the pulleys, causing the strain to be equal upon the heads at all points, thus rendering the tuning more perfect, and the tones more crisp and full.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.

J. M. Goggin., Dublin, Ireland. Exhibit—Irish Bog Oak Harp and Specimens of carving.

This exhibit deserves an award:

For the following points of excellence:

First: The great variety of beautiful and patriotic forms;

Second: The well-defined and skillfully executed outlines.

Approved: K. Buenz, (Signed) J. H. Shinn,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 934.

F. Besson & Co., London, Eng. Exhibit—Brass Band Instruments.

This exhibit deserves an award:

For scientific method of manufacturing brass and aluminum band instruments, displaying mechanical perfection, great purity, easy blowing, and clear and brilliant volume of tone.

For services rendered to composers by their new orchestra and instruments such as the "Cornoophones" and "Cortuba," and with, by the important invention, the "Pedal Clarionet," allowing the introduction of striking and original effects in the orchestra giving the deep sound of the organ, thus completing the family of clarionets.

For their system of "Compensator Pistons" applicable to all valved instruments, giving a perfect chromatic scale.

Approved: K. Buenz, (Signed) V. Hlavac,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 319.

Rudall, Carte & Co., London, Eng. Exhibit—Boehm Instruments (flutes).

This exhibit deserves an award:

For splendid tone quality; for excellent workmanship.

Approved: K. Buenz, (Signed) (Dr.) Gaston Bodart,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.

Miss Huddleston., England. Exhibit—"Theoria Harmonica."

This exhibit deserves an award:

For a simplified method of instructing music.

Approved: K. Buenz, (Signed) William G. Cameron,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 936.

James Wheeldon, Stockport, Eng. Exhibit—Music Stand.

This exhibit deserves an award.

For practical improvement in adjustable music stand.

Approved: K. Buenz, (Signed) V. Hlavac,
President Departmental Committee. Individual Judge.

ITALY.

STRINGED INSTRUMENTS.

EXHIBITOR. Group 158. Class 928.

Camillo Di Leo, Palermo. Exhibit—Mandolin.

This exhibit deserves an award:

For good tone quality.

For excellent workmanship and improvement shown by the use of light material.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 929.

Eugenio Degani, Venice. Exhibit—Violins.

This exhibit deserves an award:

For good tone quality.

For new system of repairing stringed instruments, whereby the mending is facilitated.

Approved: K. Buenz, (Signed) V. Hlavac,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.

Nicola R. Calaca, Naples. Exhibit—Mandolins.

This exhibit deserves an award:

For mandolins of superior manufacture, very light in weight, and of good tone quality.

Approved: K. Buenz, (Signed) V. Hlavac,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 929.

Aversa Caetano, Messina. Exhibit—Violin.

This exhibit deserves an award:

For a costly violin artistically manufactured from palm leaves,

making it very light, and giving a beautiful tone.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.

Vinaccia Bros., Naples. Exhibit—Mandolins, etc.

This exhibit deserves an award:

For splendid tone,

For excellent workmanship.

Approved: K. Buenz, (Signed) V. Hlavac,
President Departmental Committee. Individual Judge.

MISCELLANEOUS.

EXHIBITOR. Group 158. Class 936.

Carlo T. Giorgi, Florence. Exhibit—Accessories to Wind Instruments.

This exhibit deserves an award:

For the new system of valves and mouth pieces, being a very practical improvement.

Approved: K. Buenz, (Signed) V. Hlavac,
President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 934.

Cesare Ruggiero, Naples. Exhibit—Wind Instruments.

This exhibit deserves an award:

For fine tone quality.

For good workmanship.

Approved: K. Buenz, (Signed) V. Hlavac,
President Departmental Committee. Individual Judge.

ITALY—CONTINUED.

EXHIBITOR. Group 158. Class 934.
Ersilio Cozzi, Crespino. Exhibit—Wind Instruments.

This exhibit deserves an award:
 For improvement in cornets, which makes it possible to transpose the scale by valve without obliging the player to change the length of his instrument.

Approved: K. Buenz, (Signed) V. Hlavac,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 934.
Alfonso F. Abbate, Naples. Exhibit—Wind Instruments.

This exhibit deserves an award:
 For rich display of brass instruments,
 For good tone quality.
 For superior workmanship.

Approved: K. Buenz, (Signed) V. Hlavac,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
Gaziani Tubo, Lecco. Exhibit—Harmoniums.

This exhibit deserves an award:
 For novelty, practicability and perfect workmanship in all details of manufacture.

The instrument can be attached to a piano in such a manner that both instruments can be played by one person at the same time.

Approved: K. Buenz, (Signed) V. Zeggio,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
G. Mola, Turin. Exhibit—Pianos.

This exhibit deserves an award:
 For good tone quality and well made action.
 For high class materials used and good finish.
 For good workmanship and careful attention to details.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 936.
Bella, Eredi & Co., Verona. Exhibit—Accessories of Musical Instruments.

This exhibit deserves an award:

For well twisted strings, uniform in size and strength.
 Approved: K. Buenz, (Signed) V. Hlavac,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 938.
Rancati & Co., Milan. Exhibit—Theatre Costumes, Armors, etc.

This exhibit deserves an award:
 For an excellent display of beautiful costumes, artistically designed, well made and durable.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 138. Class 927.
Colbocchero, Chaciane & Figli, Pachora. Exhibit—Bronze Bell.

This exhibit deserves an award:
 For fine workmanship, artistic design and finish.

Approved: K. Buenz, (Signed) Vittorio Zeggio,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
J. Benti Marradi, Pistoja. Exhibit—Self Vibrating Instruments.

This exhibit deserves an award:
 For large display of well made cymbals and tam-tams of Turkish system.

Approved: K. Buenz, (Signed) V. Hlavac,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 936.
C. A. Kisslinger, Naples. Exhibit—Violin Strings, etc.

This exhibit deserves an award:
 For very good strings, uniform in size, color and strength.

Approved: K. Buenz, (Signed) V. Hlavac,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
A. Curci, Naples. Exhibit—Method for Guitar Playing.

This exhibit deserves an award:
 For a practical treatise and a new method of the study of the guitar, which display a thorough understanding of the instrument and a good knowledge of all the laws of harmony.

Approved: K. Buenz, (Signed) V. Zeggio,
 President Departmental Committee. Individual Judge.

JAPAN.

EXHIBITOR. Group 158. Class 929.
Denbei Nakabayashi, Osaka. Exhibit—Yakumo Koto.

This exhibit deserves an award:
 For care displayed in manufacture.
 For excellent sonorous tone quality.

Approved: K. Buenz, (Signed) Dr. Gaston Bodart,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 927.
Genbei Sakata, Osaka. Exhibit—Drums.

This exhibit deserves an award:
 For the originality and good workmanship, which signalizes their musical importance.

Approved: K. Buenz, (Signed) Dr. Gaston Bodart,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 936.
Shinsuke Sasatani, Osaka. Exhibit—Gut Music Strings.

This exhibit deserves an award:
 For very good workmanship.
 For uniformity of size, color and transparency.

Approved: K. Buenz, (Signed) Dr. Gaston Bodart,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 929.
Masakichi Suzuki, Nagoya. Exhibit—Violins.

This exhibit deserves an award:
 For good tone quality.
 For good workmanship and finish.

Approved: K. Buenz, (Signed) Dr. Gaston Bodart,
 President Departmental Committee. Individual Judge.

RUSSIA.

PIANOS.

EXHIBITOR. Group 158. Class 930.
M. Bietepage, (Firm J. Becker,) St. Petersburg. Exhibit—Pianos.

This exhibit deserves an award:

For toné quality, rich, sonorous, sympathetic and musical. The duration and singing quality are very fine throughout the entire scale.

For even scale, well balanced; the most powerful strokes fail to reveal any harshness or break.

For first-class action, very remarkable for its repeating qualities.

For a touch, commendable for delicacy, elasticity and responsiveness.

In construction and finish only the best material is used and the cases are artistic in design.

Approved: K. Buenz, (Signed) Dr. F. Ziegfeld,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
A. Eberg, Moscow. Exhibit—Pianos.

This exhibit deserves an award:

For fine tone quality, with good duration and singing property.

For easy action with excellent repeating powers.

For light elastic touch.

For best class materials and workmanship employed.

For highest grade finish of both interior and exterior.

Of special mention is the tuning system by means of screws.

Approved: K. Buenz, (Signed) Hugh A. Clarke,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
Th. Muhlbach, St. Petersburg. Exhibit—Piano.

This exhibit deserves an award:

For fine tone quality, the duration and singing property being of a high order.

For action of the best character, which repeats well.

For light, prompt touch.

For exceptionally good workmanship and materials.

For well made cases of tasteful design.

Approved: K. Buenz, (Signed) Geo. Steck,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
V. Reinhard, St. Petersburg. Exhibit—Pianos.

This exhibit deserves an award:

For very good tone quality, possessing considerable sustaining power.

For well balanced scale.

For fine action, well regulated, with good repeating qualities.

For easy and elastic touch.

In construction the material is carefully selected and the workmanship and finish are very good. The cases are artistic in design.

Approved: K. Buenz, (Signed) Dr. F. Ziegfeld,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 930.
M. Schroeder, St. Petersburg. Exhibit—Pianos.

This exhibit deserves an award:

For fine tone quality, exceedingly full and powerful, yet sympathetic and musical. The duration and singing power are of remarkable beauty.

For evenness and fine gradation of the scale, which sustains successfully the severest test.

For perfect action with exceptional repeating powers.

For firm, light touch.

For materials and workmanship of the highest grade, while the beauty and artistic finish of the cases leave nothing to be desired.

Approved: K. Buenz, (Signed) Hugh A. Clarke,
 President Departmental Committee. Individual Judge.

PUBLICATIONS.

EXHIBITOR. Group 158. Class 926.
J. Riba, Moscow. Exhibit—Method for Piano.

This exhibit deserves an award:

For a perfect piano method, adapted to the use of beginners as well as advanced pupils.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Pobuda, Tsarskoie Selo. Exhibit—Music Books and Scores.

This exhibit deserves an award:

For good orchestration, especially adapted to military bands.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
P. Jurgenson, Moscow. Exhibit—Musical Publication.

This exhibit deserves an award:

For an important musical publication of scores and methods for all kinds of instruments and with all the orchestral parts.

For printing of the most perfect style.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
A. Johansen, St. Petersburg. Exhibit—Music Books and Scores.

This exhibit deserves an award:

For large collection of national and popular songs.

For good printing.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Ch. Gutheil, Moscow. Exhibit—Music Books and Scores.

This exhibit deserves an award:

For important assortment of Operas by the Russian composer.

For good printing.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Gebetner & Wolff, Warsaw. Exhibit—Music Books and Scores.

This exhibit deserves an award:

For an important collection of Polish and International music.

For excellent printing.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
G. Zennevaldt, Warsaw. Exhibit—Music Books and Scores.

This exhibit deserves an award.

For a collection of Polish compositions, well engraved and correctly printed.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
M. Bernard, St. Petersburg. Exhibit—Musical Publication.

This exhibit deserves an award:

For an important periodical devoted entirely to the publication of music and musical literature. This publication has been established for over fifty years.

For excellence of printing.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

RUSSIA—CONTINUED.

EXHIBITOR. Group 158. Class 926.
A. Buettner, St. Petersburg. Exhibit—Musical Publication.

This exhibit deserves an award:
 For an important musical periodical for the purpose of disseminating interest in music throughout the country.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Bessel & Co., St. Petersburg. Exhibit—Music Books and Scores.

This exhibit deserves an award:
 For a brilliant and well printed collection of scores of operas and other musical publications.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
M. Beliaiev, St. Petersburg. Exhibit—Musical Publication.

This exhibit deserves an award:
 For good printing and general excellence of the publication.
 These books are published with the philanthropic and patriotic purpose of patronizing Russian composers.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Ch. Tsigert, St. Petersburg. Exhibit—Music Books and Scores.

This exhibit deserves an award:
 For splendid engraving of music on metal.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
J. H. Zimmerman, St. Petersburg. Exhibit—Music books, Methods, etc.

This exhibit deserves an award:
 For variety and extent of the collection.
 For artistic excellence of printing.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Mme. A. Bogaievsky, St. Petersburg. Exhibit—Musical Publications.

This exhibit deserves an award:
 For practical publications of music for children and beginners.
 Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

MISCELLANEOUS.

Organs, Harmoniums, Stringed Instruments, Wind Instruments, Etc.

EXHIBITOR. Group 158. Class 936.
W. Loborev, St. Petersburg. Exhibit—Harmonic attachments.

This exhibit deserves an award:
 For an invention of musical importance, producing sustained notes, the construction being of superior accuracy.
 For durable workmanship and fine mechanism.
 By the use of this attachment the player is enabled to produce the octaves to the notes he is playing.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 929.
J. Zimmerman, St. Petersburg. Exhibit—Wind and Stringed Instruments.

This exhibit deserves an award:

For violins of very good quality of workmanship and powerful tone.

For flutes original in design and construction and of good manufacture.

For clarionets of superior tone quality, workmanship and finish.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
J. Zimmerman, St. Petersburg. Exhibit—String Organ.

This exhibit deserves an award:

For a new and successful device, consisting of a combination of strings and reeds, by means of which the tone may be prolonged at will, thereby producing many new and beautiful effects.

Approved: K. Buenz, (Signed) Hugh A. Clark,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 929.
H. Jinderjisheck, Kiev. Exhibit—Stringed Instruments (Violins).

This exhibit deserves an award:

For excellent tone quality.

For good materials and workmanship employed.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 934.
A. Hubner, St. Petersburg. Exhibit—Wind Instruments (Cornets.)

This exhibit deserves an award:

For excellent tone quality.

For good workmanship.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 929.
E. Helsser, St. Petersburg. Exhibit—Stringed instruments (Violins).

This exhibit deserves an award:

For fine brilliant tone with good carrying power.

For excellent workmanship and materials employed.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
L. Shpanovsky, Odessa. Exhibit—Melo-harmoniphones.

This exhibit deserves an award:

For the practical improvements in "Melo-harmonicas" especially manufactured for use in primary schools.

Approved: K. Buenz, (Signed) Max Schiedmayer,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 935.
M. Stadlez, St. Petersburg. Exhibit—Harmonicum.

This exhibit deserves an award:

For tone quality of the highest merit and excellence in every respect. The thirty-one stops give all the sonorities and combination of an orchestra. The four knee stops produce the double prolongation or sustained sounds allowing vibration as long as desired, while the hands of the player are free for other work. The instrument has a most perfect percussion mechanism, which produces an effect and precision to the flute and the other stops. The mechanism of the pedals and bellows allows the player to give the softest effects of crescendo and diminuendo.

The action of the instrument is first-class throughout and well regulated. The touch is easy and elastic and it can be seen that in the construction only the best materials are used and that the workmanship is of the best.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

SPAIN.

EXHIBITOR. Group 158. Class 930.
Pombia & Co., Barcelona. Exhibit—Mechanical Pianos.

This exhibit deserves an award:
 For good tone quality, material and workmanship.
 For ingenious mechanism.

Approved: K. Buenz, (Signed) Fannie Johnson Leigh,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
Francisco Pau, Barcelona. Exhibit—Guitars.

This exhibit deserves an award:
 For excellence of tone, good workmanship and handsome finish.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 936.
Salvio Morbey, Barcelona. Exhibit—Gut Music Strings, plain and wound.

This exhibit deserves an award:
 For an excellent exhibit of music strings, for violins, violas, guitars, etc., characterized by evenness of size, strength and color, fine quality of tone produced and superior manufacture.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 927.
Jose Marti, Barcelona. Exhibit—Timbrel, Guitars, etc.

This exhibit deserves an award:
 For good tone quality.
 For excellent workmanship and artistic finish.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 923.
Enrique Garcia, Barcelona. Exhibit—Guitars.

This exhibit deserves an award:
 For sweetness of tone quality.
 For beauty of finish.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Elvira Rivas, Madrid. Exhibit—Music Engraving.

This exhibit deserves an award:
 For good engraving of music on zinc plate, displaying a perfect knowledge of the art.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 937.
Ascension Ramirez Martinez, Madrid. Exhibit—Two Books with Musical Notation.

This exhibit deserves an award:
 For two albums of musical compositions of great variety, and comprising some graceful symphonies with exquisite melody.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Gloria Kellar, Madrid. Exhibit—Musical Chart for Children.

This exhibit deserves an award:
 For an original method for use in Kindergartens and schools.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

SWITZERLAND.

EXHIBITOR. Group 158. Class 927.
Mermod Freres, St. Croix, Switzerland. Exhibit—Music Boxes.

This exhibit deserves an award:
 For very good display of musical boxes, of excellent finish and good sonority, with several very important improvements.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 927.
Langdorff & Sons, Geneva, Switzerland. Exhibit—Music Boxes.

This exhibit deserves an award:
 For superior workmanship and careful attention to all details of manufacture.

For excellence of materials used and high class finish.
 For variety of styles and combination of tunes, the tone quality being of a high order.

This is a most excellent exhibit, displaying great progress in the art and entitling the exhibitor to the highest commendation.

Approved: K. Buenz, (Signed) Edwin P. Carpenter,
 President Departmental Committee. Individual Judge.

SOUTH AND CENTRAL AMERICA, MEXICO, ETC.**ARGENTINE REPUBLIC.**

EXHIBITOR. Group 158. Class 926.
F. Stefani, Buenos Ayres. Exhibit—Music Printing.

This exhibit deserves an award.
 For superior printing.
 For the intelligent and artistic character of the illustrated covers.
 For excellence of engraving and photolithographic work.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
F. Nunez & Co., Buenos Ayres. Exhibit—Guitars.

This exhibit deserves an award:
 For good tone quality.
 For good workmanship and materials.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Gabriel Diez, Buenos Ayres. Exhibit—Music, Methods, etc.

This exhibit deserves an award:
 For a complete collection of music for schools.
 For an easy and simple method of solfegi, which is recommended as well as the general system of principles, illustrating in large and well printed sheets.

For selection of songs compiled from all authors, excellent for school use.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 934.
Arturo De Marchi, Buenos Ayres. Exhibit—Brass Wind Instruments.

This exhibit deserves an award:
 For an excellent exhibit of Peletti instruments.
 For good tone quality and ease of blowing.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

SOUTH AND CENTRAL AMERICA, MEXICO, ETC.—CONTINUED.

EXHIBITOR. Group 158. Class 928.
Jose M. Nolinari, Buenos Ayres. Exhibit—Mandolins and Violins.

This exhibit deserves an award:

For a complete collection of mandolins, guitars and violins, having good tone quality.

For good materials and workmanship.

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

BRAZIL.

EXHIBITOR. Group 158. Class 926.
Victor Preatle & Co., Pernambuco, Brazil. Exhibit—Collection of Music.

This exhibit deserves an award:

For the excellent musical printing and illustration.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

COSTA RICA.

EXHIBITOR. Group 158. Class 928.
Maximo Morsles, San Jose. Exhibit—Mandolins.

This exhibit deserves an award:

For excellent tone quality.

For symmetry of form and beauty of ornamentation.

For good materials used.

For fine and handsomely finished work.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

MEXICO.

EXHIBITOR. Group 158. Class 928.
Louisa Trauconis, Yucatan. Exhibit—Guitar.

This exhibit deserves an award:

For excellent tone quality.

For originality of design, good workmanship and finish.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 938.
Nerrera Guitierrez Jesus, City of Mexico. Exhibit—Revolving Theatre Model.

This exhibit deserves an award:

For ingenuity and originality of conception, being an invention whereby the audience is enabled to see, without moving, seven different sets of a play.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.
Govt. of Michoacan, Morelia. Exhibit—Guitars.

This exhibit deserves an award:

For interesting variety of the collection.

For peculiar workmanship, being hand-made by native Indians.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Francisco Balcazar, Guadalajara. Exhibit—Musical Publication.

This exhibit deserves an award:

For musical periodical containing the best compositions of Mexican and foreign authors.

For great number of very useful notes and interesting articles.

For neat printing.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
C. Cerda, City of Mexico. Exhibit—History of the Harp.

This exhibit deserves an award:

For an interesting historical study, with legends of the harp, of value to the musical world.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

URUGUAY.

EXHIBITOR. Group 156. Class 926.
Luis Esteves, Montevideo. Exhibit—Musical Editions, &c.

This exhibit deserves an award:

For excellence and variety of collection.

For excellent printing, good paper and superior typographical work.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 937.
Juan Copetti, (Royal Academy) Montevideo. Exhibit—Musical Compositions, and Method for the Coppophone.

For a good collection of musical compositions, all are melodious and harmonious.

For an excellent method for the "Coppophone," which was invented in 1847 in Brussels by Professor Matan, who called it "Matophone."

Approved: K. Buenz, (Signed) Prosper Lamal,
 President Departmental Committee. Individual Judge.

MISCELLANEOUS.

SIAM.

EXHIBITOR. Group 158. Class 927.
A. Zildjian, Constantinople, Turkey. Exhibit—Cymbals.

This exhibit deserves an award:

For purity of tone.

For excellence of workmanship.

Approved: K. Buenz, (Signed) J. H. Shinn,
 President Departmental Committee. Individual Judge.

OTTOMAN EMPIRE.

EXHIBITOR. Group 158. Class 926.
Hoganfid Sisters, Constantinople. Exhibit—Musical Notes Embroidered with Black Silk.

This exhibit deserves an award:

For elegance of finish.

For artistic skill in execution.

For successful imitation of lithography in silk.

Approved: K. Buenz, (Signed) J. H. Shinn,
 President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 926.
Siamese Government, Bangkok, Siam. Exhibit—Collection of Musical Instruments.

This exhibit deserves an award:

For an interesting historical and characteristic display.

Approved: K. Buenz, (Signed) Vittorio Zeggio,
 President Departmental Committee. Individual Judge.

AWARDS.

Awards given for Compositions of Music, Musical Works, Etc.

UNITED STATES.

- | | | | | | |
|---|------------|------------|--|------------|------------|
| EXHIBITOR. | Group 158. | Class 937. | EXHIBITOR. | Group 158. | Class 937. |
| *Mrs. H. H. A. Beach , Boston, Mass. | | | Harriet H. Hays , Chicago, Ill. | | |
| Award: | | | Award: | | |
| For a valuable collection of musical works, including songs, a mass, concerto, and Jubilate for dedication of the Woman's Building at the World's Columbian Exposition. | | | For a musical composition (song "Perdita") of good conception and admirably expressed. | | |
| For the great care and study shown in the conception and technical detail. | | | | | |
| EXHIBITOR. | Group 158. | Class 937. | EXHIBITOR. | Group 158. | Class 937. |
| E. E. Bird , Boston, Mass. | | | Irene Hale , Boston, Mass. | | |
| Award: | | | Award: | | |
| For an instrumental production ("Normandy March"), concise in arrangement and excellent in detail. | | | For harmonic excellence of the musical composition "Mystery" (song), also for good conception and artistic arrangement. | | |
| EXHIBITOR. | Group 158. | Class 926. | EXHIBITOR. | Group 158. | Class 937. |
| *Anna M. R. Baruelle , Boston, Mass. | | | Helen Hood , Boston, Mass. | | |
| Award: | | | Award: | | |
| For an artistic song ("When the Roses Fade Away"), pleasing in style and arrangement | | | For an interesting and valuable collection of songs, displaying correct knowledge of technique, and artistic arrangement. | | |
| EXHIBITOR. | Group 158. | Class 937. | EXHIBITOR. | Group 158. | Class 937. |
| Miss Wilmoth Carey , Texas. | | | Bertha E. Jacques , Chicago, Ill. | | |
| Award: | | | Award: | | |
| For good conception and creditable form of composition entitled "Promessa de Nesper." | | | For a choice selection (song), very musical in expression, though not too ornate. | | |
| (<i>Fannie Johnson Leigh, Individual Judge.</i>) | | | | | |
| EXHIBITOR. | Group 158. | Class 926. | EXHIBITOR. | Group 158. | Class 937. |
| *Lily R. Church , Parkersburg, W. Va. | | | Mary F. Knight , Selma, Ala. | | |
| Award: | | | Award: | | |
| For a valuable and comprehensive collection of national and international music. | | | For good treatment and expression displayed in the arrangement of the sacred song, "Jesus Lover of my Soul." | | |
| EXHIBITOR. | Group 158. | Class 937. | EXHIBITOR. | Group 158. | Class 937. |
| Mary Bradford Crowninshield , Boston, Mass. | | | *Fraulein Adelaide Lewing , Boston, Mass. | | |
| Award: | | | Award: | | |
| For a collection of sacred and secular songs; the verses are interesting and the accompaniments excellent. | | | For a song ("Antrag") and an instrumental piece ("Greeting"), artistic in style and graceful melody. | | |
| EXHIBITOR. | Group 158. | Class 937. | EXHIBITOR. | Group 158. | Class 937. |
| S. C. Downs , Boston, Mass. | | | Moritz Leibelz , Boston, Mass. | | |
| Award: | | | Award: | | |
| For a song in canzonet form, pleasing in effect and displaying excellent work and technical knowledge. | | | For valuable piano finger exercises, to which words have been added, for the benefit of young pupils to develop the sense of rhythm. | | |
| EXHIBITOR. | Group 158. | Class 937. | EXHIBITOR. | Group 158. | Class 937. |
| Elizabeth Emerson , Boston, Mass. | | | W. R. Long , Boston, Mass. | | |
| Award: | | | Award: | | |
| For two musical compositions (songs, "Alas Here", "Sere-wade") good in conception and arrangement and written in fine lyric style. | | | For excellence of a collection of solos and quartettes for choirs. For correct technique and spirited style. | | |
| EXHIBITOR. | Group 158. | Class 937. | EXHIBITOR. | Group 158. | Class 937. |
| Marian Farley , Boston, Mass. | | | Anna L. Loud , Boston, Mass. | | |
| Award: | | | Award: | | |
| For musical compositions ("To a Rose" and "Night Song" songs) of standard excellence; the conception and arrangement are very good. | | | For a collection of sacred and secular music of a standard value and interest, consisting of solos and choruses. | | |
| EXHIBITOR. | Group 158. | Class 937. | EXHIBITOR. | Group 156. | Class 937. |
| B. Fyffe , Boston, Mass. | | | Mrs. R. Macfarlane , Boston, Mass. | | |
| Award: | | | Award: | | |
| For a song, charming and melodious, good in conception, carefully written and technically correct. | | | For a collection of instrumental and vocal music, poetic in conception and admirable in form and technique. | | |
| | | | EXHIBITOR. | Group 158. | Class 937. |
| | | | Ella Nelson , Selma, Ala. | | |
| | | | Award: | | |
| | | | For a jubilate of excellent form and effectiveness. | | |

UNITED STATES—CONTINUED.

EXHIBITOR. Group 158. Class 937.
Elta E. Prescott, Boston, Mass.
 Award:
 For compositions for the piano, excellent in form and artistic composition.

EXHIBITOR. Group 158. Class 937.
A. Rene, Boston, Mass.
 Award:
 For an excellent collection of music for the piano.
 For intelligent conception and technical construction.

EXHIBITOR. Group 158. Class 937.
Mrs. Emily R. Roelfson, Boston, Mass.
 Award:
 For an excellent composition, "Opus 15," showing careful thought in its arrangement.

EXHIBITOR. Group 158. Class 937.
Clara Kathleen Rogers, Boston, Mass.
 Award:
 For a collection of lyric and dramatic songs, showing good conception and artistic expression.

EXHIBITOR. Group 158. Class 937.
Florence A. Spaulding, Boston, Mass.
 Award:
 For an excellent musical composition (song, "O Liebestraum") good in conception and technical knowledge.

[All the above except (1), were signed by Mrs. Fidelia B. Hamilton, as Individual Judge.]

*See special article under head of "Composers."

EXHIBITOR. Group 158. Class 937.
***Josephine Rand**, Boston, Mass.
 Award:
 For a practical treatise embracing valuable exercises upon the art of singing.
 For excellence in design and arrangement.

EXHIBITOR. Group 158. Class 937.
Minnie Tooker, Boston, Mass.
 Award:
 For a musical composition for the piano, showing originality in conception and excellence in arrangement.

EXHIBITOR. Group 158. Class 937.
E. Eliot Vaughan, Boston, Mass.
 Award:
 For a musical composition (march) for the piano, spirited in style and correctly arranged.

EXHIBITOR. Group 158. Class 937.
L. H. Viardot, Boston, Mass.
 Award:
 For two interesting and valuable vocal selections, well written and correctly arranged.

EXHIBITOR. Group 158. Class 937.
Ida Walker Ball, Meridian, Miss.
 Award:
 For originality and good arrangement displayed in a meritorious collection of vocal and instrumental music.

FOREIGN.

BELGIUM.

(*Fidelia B. Hamilton, Individual Judge.*)

EXHIBITOR. Group 158. Class 937.
Mlle E. Dell'Aqua, Brussels.
 Award:
 For a thoroughly artistic and valuable collection of songs.

EXHIBITOR. Group 158. Class 937.
Mlle Juliette Folville, Brussels.
 Award:
 For a collection of music, songs, cantata, and instrumental pieces for violin and piano, of standard construction and artistic elegance.

EXHIBITOR. Group 158. Class 937.
Mlle Jenny Roberts, Brussels.
 Award:
 For musical selection "Mignon" (song) ideal in conception and artistic arrangement.

FRANCE.

(*Fannie Johnson Leigh, Individual Judge.*)

EXHIBITOR. Group 158. Class 937.
Mlle Cecile Chaminade, Paris.
 Award:
 For a collection of meritorious compositions.

EXHIBITOR. Group 158. Class 937.
Mme. C. de Grandval, Paris.
 Award:
 For a collection of music of the highest order.

GERMANY AND AUSTRIA.

(*Fannie Johnson Leigh, Individual Judge.*)

EXHIBITOR. Group 158. Class 937.
Frau Ingeborg von Bronsart, Weimar, Germany.
 Award:

For selections replete with originality of musical thought, and excellent knowledge of harmony and the laws of composition.

EXHIBITOR. Group 158. Class 937.
Charlotte Sporleder, Leipsic, Germany.
 Award:
 For fine collection of well arranged musical compositions.
 (*Prosper Lamal, Individual Judge.*)

EXHIBITOR. Group 158. Class 937.
Schantl & Zellner, Vienna, Austria.
 Award:
 For a splendid collection of hunting music of all the noble families of the countries in the Austrian Empire, for French horn quartette

ITALY.

(*Prosper Lamal, Individual Judge.*)

EXHIBITOR. Group 158. Class 937.
Giovanni Di Napoli, Palermo.
 Award:
 For good compositions, comprising a quartette for stringed instruments all with complete orchestration, especially the symphony for orchestra.

(*V. J. Ilavac, Individual Judge.*)

EXHIBITOR. Group 158. Class 937.
Bernardo Gamberini, Bologna.
 Award:
 For songs adapted to the use of elementary schools.

EXHIBITOR. Group 158. Class 937.
Angelo Del Nero, Rome.
 Award:
 For numerous meritorious scores, oratorios, and compositions for the violin.

RUSSIA.

(*Prosper Lamal, Individual Judge.*)

EXHIBITOR. Group 158. Class 937.
M. Solowieff, St. Petersburg.
 Award:

MUSICAL INSTRUMENTS AT THE WORLD'S COLUMBIAN EXPOSITION.

FOREIGN—CONTINUED.

For a meritorious collection of musical compositions.

Of special mention is the opera "Cordelia" full of melody, with grand orchestration and illustrating the science of counterpoint.

EXHIBITOR. Group 158. Class 937.

Michel Trauot, St. Petersburg.

Award:

For collection of operas and ballets displaying perfect knowledge of counterpoint and orchestration.

EXHIBITOR. Group 158. Class 937.

Boris School, St. Petersburg.

Award:

For a complete and splendid symphonic composition "America" dedicated to the United States and comprising all the orchestral parts for bands, orchestras and choirs.

(*Esmeralda Cervantes, Individual Judge.*)

EXHIBITOR. Group 158. Class 937.

A. Alferaki, St. Petersburg.

Award:

For a complete collection of Russian songs, displaying melody, grace, and good musical knowledge.

EXHIBITOR. Group 158. Class 937.

A. Glasunov, St. Petersburg.

Award:

For triumphal march composed expressly for the World's Columbian Exposition.

For numerous scores, quartettes and other compositions.

(*Fannie Johnson Leigh, Individual Judge.*)

EXHIBITOR. Group 158. Class 937.

Countess Ludmilla de Nickorsha, Warsaw.

Award:

For an excellent collection of original compositions, good in conception and arrangement,

SPAIN.

(*Prosper Lamal, Individual Judge.*)

EXHIBITOR. Group 158. Class 937.

Louis Armengol de Badia, Barcelona.

Award:

For a good collection of vocal and instrumental music displaying full knowledge of technique.

EXHIBITOR. Group 158. Class 937.

Louisa Casagemas, Barcelona.

Award:

For a splendid opera, "Slave and Queen," displaying a complete knowledge of harmony and orchestration.

EXHIBITOR. Group 158. Class 937.

Isabel Prota, Madrid.

Award:

For a mass with all the orchestral parts and displaying a complete knowledge of counterpoint.

EXHIBITOR. Group 158. Class 937.

Senorita Solanich, Valencia.

Award:

For musical compositions of good melody and character.

(*V. J. Ilavac, Individual Judge.*)

EXHIBITOR. Group 158. Class 937.

Roberto Gobena, Barcelona.

Award:

For musical compositions showing great talent and a perfect knowledge of counterpoint.

EXHIBITOR. Group 158. Class 937.

Eusebio Farran, Barcelona.

Award:

For good selections, displaying great talent and originality.

EXHIBITOR. Group 158. Class 937.

Hubert de Blancels, Habana.

Award:

For a collection of musical compositions, cantate "Colon" and "Triumphal March," well written for voices and orchestra.

SWEDEN.

(*V. J. Ilavac, Individual Judge.*)

EXHIBITOR. Group 158. Class 937.

Prof. O. Bystrom, Stockholm.

Award:

For good collection of sacred songs, displaying a perfect knowledge of harmony and wide experience

SOUTH AND CENTRAL AMERICA, MEXICO, ETC.

ARGENTINE REPUBLIC.

(*Prosper Lamal, Individual Judge.*)

EXHIBITOR. Group 158. Class 937.

Eduardo Garbia Mansilla, Buenos Ayres.

Award:

For selections showing a good knowledge of harmony.

For sacred and secular musical compositions ("Dominical Oration" and "International Chicago Waltz") good in conception, carefully written and technically correct, showing a full knowledge of music of both styles.

For composition which is an adaptation of the "Pater Noster," good arrangement,

EXHIBITOR. Group 158. Class 937.

Vicento Mazzacco, Buenos Ayres.

Award:

For a good collection of musical compositions, sacred and secular, with perfect orchestration.

For a good selection, "Glory to Columbus."

EXHIBITOR. Group 158. Class 926.

Francisco A. Hargraves, Buenos Ayres.

Award:

For a selection "Chicago March" for band instruments, original in conception and arrangement and of good melody.

EXHIBITOR. Group 158. Class 926.

A. Fremond, Buenos Ayres.

Award:

For an original and intelligent method for the notation of music, rendering it easy for practical study.

EXHIBITOR. Group 158. Class 937.

Hilla Fortunato, Buenos Ayres.

Award:

From a splendid symphony, "A Salute to Chicago," full of melody and written for grand orchestra.

EXHIBITOR. Group 158. Class 926.

M. J. Aslund, Buenos Ayres.

Award:

For an easy and practical method of teaching music to beginners, called "Musical Domino."

COMPOSITIONS—SOUTH AND CENTRAL AMERICA, MEXICO, ETC.—CONTINUED.

BRAZIL.

(Senorita Esmeralda Cervantes, Individual Judge.)

EXHIBITOR. Group 158. Class 937.

Arthur Napoleano, Rio de Janeiro.

Award:

For superior compositions for the piano.

For the practical results which spring from the dual character of composer and performer.

EXHIBITOR. Group 158. Class 937.

Leopoldo Miguez, Rio de Janeiro.

Award:

For excellent symphony.

For good conception, excellent arrangement and technical knowledge displayed.

EXHIBITOR. Group 158. Class 937.

Henrique Alves de Mesquita, Rio de Janeiro.

Award:

For the great number of serious and bouffe operas.

For good conception, excellence of arrangement and talent displayed in these productions.

EXHIBITOR. Group 158. Class 937.

Carlos de Mesquita, Rio de Janeiro.

Award:

For the opera "Esmeralda" displaying excellent work and technical knowledge.

For the remarkable talent exhibited by the young author.

EXHIBITOR. Group 158. Class 937.

A. Cardosa de Menezes, Rio de Janeiro.

Award:

For the large number and high character of orchestral and piano compositions exhibited.

EXHIBITOR. Group 158. Class 926.

Alex Levy, S. Paulo.

Award:

For the excellent symphony displayed by the author.

EXHIBITOR. Group 158. Class 937.

A. Carlos Gomes, S. Paulo.

Award:

For the highest order of excellence, consisting

1. In the great number of operas, orchestral works, symphonies and other beautiful compositions produced by this eminent composer.

2. In the profound talent and musical knowledge displayed.

3. In the two great masterpieces, "Coudor" and "Colombo," especially composed for the World's Columbian Exposition and which have been most handsomely illustrated by his son.

EXHIBITOR. Group 158. Class 937.

F. de Carvalho, Rio de Janeiro.

Award:

For the large number of good selections for the piano, showing an excellent knowledge of technique.

EXHIBITOR. Group 158. Class 937.

Henrique Braga, S. Paulo.

Award:

For the large number of excellent selections of dance music.

For good arrangement and technical knowledge.

EXHIBITOR. Group 158. Class 937.

Joso Gomes de Arango, S. Paulo.

Award:

For the many excellent quartets, composed for the piano and stringed instruments.

For the great talent displayed in the conception and arrangement.

EXHIBITOR. Group 158. Class 937.

Francisco Braga, Rio de Janeiro.

Award:

For the large number and high character of the piano and orchestral compositions exhibited.

EXHIBITOR. Group 158. Class 926.

Izidro Bevilacqua, Rio de Janeiro.

Award:

For the excellent manner in which the music is printed and illustrated.

For the large collection and edition of Brazilian authors.

GUATEMALA.

(Prosper Lamal, Individual Judge.)

EXHIBITOR. Group 158. Class 937.

Yudalecio Castro, Guatemala.

Award:

For a splendid symphony with all the orchestral parts. The composition and melody are very good.

EXHIBITOR. Group 158. Class 937.

Manuel Montufar, Guatemala.

Award:

For a complete collection of original compositions.

For good melody.

EXHIBITOR. Group 158. Class 936.

Lorenzo Morales, Guatemala.

Award:

For a collection of musical compositions of different styles, displaying exquisite melody.

EXHIBITOR. Group 158. Class 937.

Lucas Paniagua, Guatemala.

Award:

For superiority of the compositions for bands, orchestras, piano and singing, all displaying perfect knowledge of orchestration and exquisite melody.

EXHIBITOR. Group 158. Class 937.

Julian Paniagua, Cuzaltango.

Award:

For a collection of musical compositions for bands and military use, all denoting perfect knowledge of orchestration.

EXHIBITOR. Group 158. Class 937.

Benedicto Saez, Guatemala.

Award:

For a solemn mass of imposing style, with all the orchestral parts.

EXHIBITOR. Group 158. Class 937.

Salvador Yriarte, Guatemala.

Award:

For a large collection of musical compositions all remarkable for their orchestration and melody.

URUGUAY.

(Prosper Lamal, Individual Judge.)

EXHIBITOR. Group 158. Class 957.

Award:

A. Metallo, Montevideo.

For musical selection "Protector Waltz," good in harmony and arrangement

EXHIBITOR. Group 158. Class 937.

Dalmiro Costa, Montevideo.

Award:

For a meritorious collection of compositions for the piano.

For sweetness of melody.

COMPOSITIONS—SOUTH AND CENTRAL AMERICA, MEXICO, ETC.—CONTINUED.

MEXICO.

(*Senorita Esmerelda Cervantes, Individual Judge.*)

EXHIBITOR. Group 158. Class 926.

Sanchez Antonio, Queretaro.

Award:

For an excellent method of teaching music by which the elementary principles can be easily learned in a few lessons.

EXHIBITOR. Group 158. Class 928.

Hermosa Antonio, City of Mexico.

Award:

For notable advancement in the art, by which the lyre is converted into a modern instrument enabling the performer to produce the greatest number of sounds with perfect harmony, and ease of handling.

For a treatise of great value.

EXHIBITOR. Group 158. Class 937.

Felix M. Alcerreca, City of Mexico.

Award:

For a book containing several classical pieces, displaying extensive knowledge.

For good composition, being clear and concise; and for excellence of harmony.

EXHIBITOR. Group 158. Class 937.

Maria Galicia de Charro, City of Mexico.

Award:

For a selection (march) exceedingly well written and arranged.

EXHIBITOR. Group 158. Class 937.

*** Morales Marciano**, Jalapa.

Award:

For an interesting collection of music for military hands.

For originality and spirit as well as for accuracy and skill in their instrumentation.

* See special article under head of "Composers."

EXHIBITOR. Group 158. Class 937.

Antonio Sanchez, Queretaro.

Award:

For a collection of sacred music for the organ and orchestra.

For originality and excellence of composition.

EXHIBITOR. Group 158. Class 937.

T. Saucedo, Guadalajara.

Award:

For a progressive method in the study of music.

For originality and harmony displayed in the several pieces.

EXHIBITOR. Group 158. Class 937.

F. Villalpando, Zacatecas.

Award:

For a collection of music for military bands.

For excellence of harmony, originality of conception and accuracy of composition.

(*Mrs. Susanna Fry, Individual Judge.*)

EXHIBITOR. Group 158. Class 937.

Mexican Women (Academy of Music), City of Mexico.

Award:

For a collection of 40 books and pieces of music for bands, orchestras, the piano, violin and other instruments, illustrating the national music of Mexico.

For excellence of composition and instrumentation by the scholars of the Academy.

As representative work of Mexican women in composing and adapting music, and in accurately and neatly transcribing the same.

EXHIBITOR. Group 158. Class 937.

Adele Rodriguez, Durango.

For an excellent selection for the piano "By Moonlight" full of the grace and fire of the south-land.

ADDENDA TO THE AWARDS.

GUATEMALA.

EXHIBITOR. Group 158. Class 927.

Samuel & Pedro Chaves, Lucio Castellanos and Antolin Molins, Guatemala. Exhibit—Marimba (A native musical instrument.)

This exhibit deserves an award:

For a musical instrument of original design known as the "Marimba," upon which the player is able to render European compositions as well as selections common to their own country, Guatemala.

The instrument is made entirely of native woods without the use of metal and bears a resemblance to the Xylophone.

Approved: K. Buenz, (Signed) Prosper Lamal,

President Departmental Committee. Individual Judge.

EXHIBITOR. Group 158. Class 928.

Vincent España, Guatemala. Exhibit—Inlaid guitars.

This exhibit deserves an award:

For good tone quality.

For excellent workmanship.

For artistic inlaid work.

Approved: K. Buenz, (Signed) Prosper Lamal,

President Departmental Committee. Individual Judge.

BRAZIL.

EXHIBITOR. Group 158. Class 926.

Bushman & Guimares, Rio de Janeiro. Ex-

hibit—Collection of Musical Publications.

This exhibit deserves an award:

For excellent musical printing and illustrations.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
President Departmental Committee. Individual Judge.

ARGENTINE REPUBLIC.

EXHIBITOR. Group 158. Class 926.

Saturnino Beron, Buenos Ayres. Exhibit—Treatise on Music.

This exhibit deserves an award:

For a complete treatise on modern music, showing thorough knowledge of harmony and orchestration.

This treatise could be used to advantage in public schools.

Approved: K. Buenz, (Signed) Prosper Lamal,
President Departmental Committee. Individual Judge.

MEXICO.

EXHIBITOR. Group 158. Class 937.

Jose Maria Rodriguez & Co., City of Mexico. Exhibit—Libretto of an Opera.

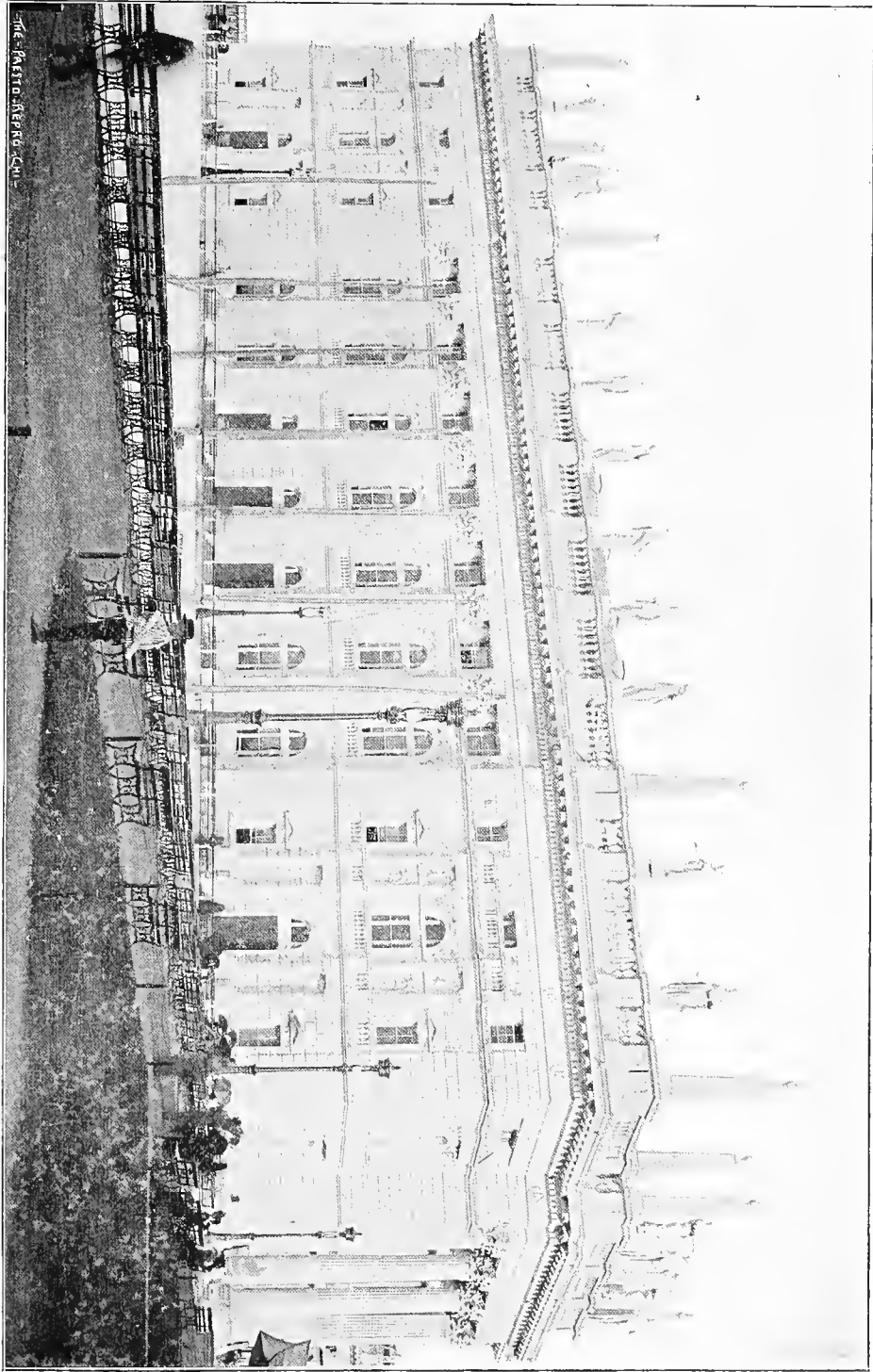
This exhibit deserves an award:

For its good versification.

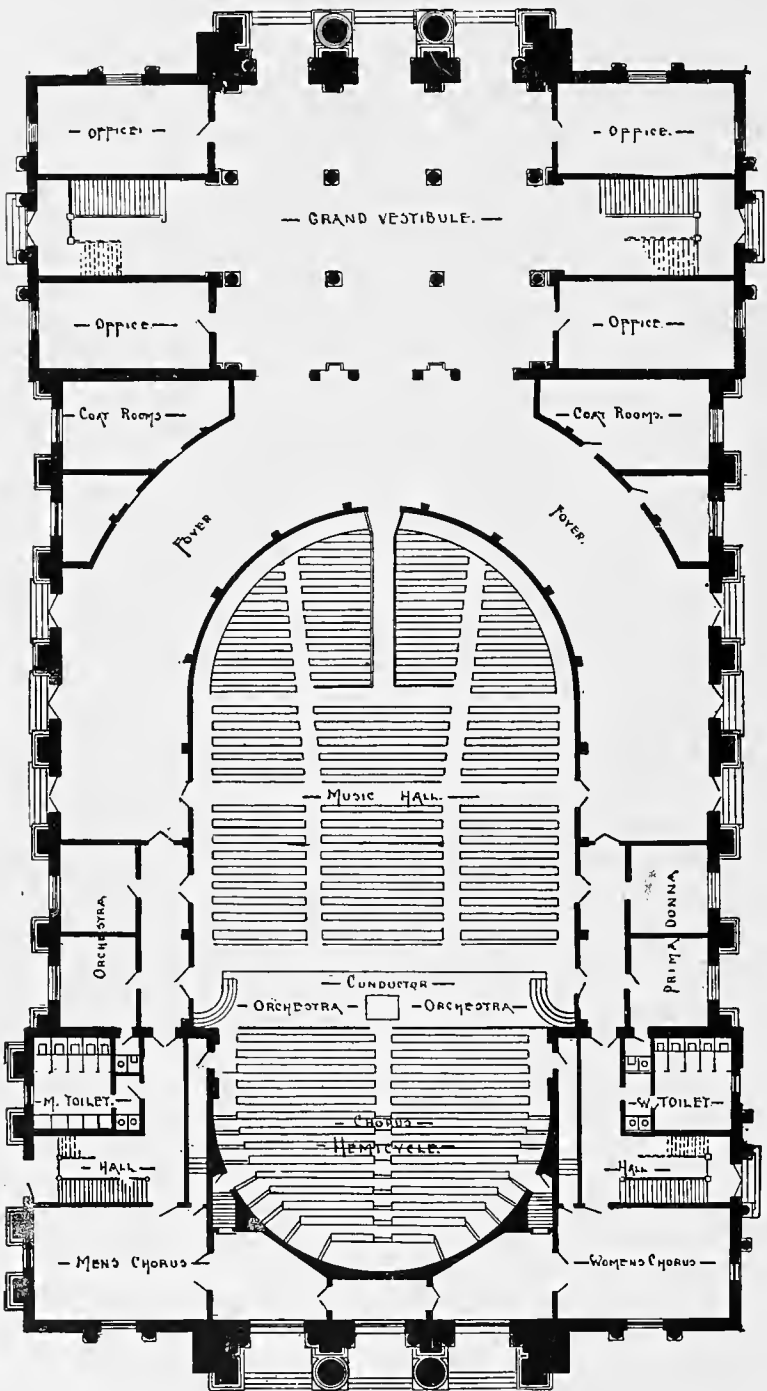
For the theme being essentially national.

For the talent with which the dramatic part is sustained.

Approved: K. Buenz, (Signed) Esmeralda Cervantes,
President Departmental Committee. Individual Judge.



Music Hall, World's Columbian Exposition.



Diagram—Interior Music Hall, World's Columbian Exposition.

MUSIC AT THE COLUMBIAN EXPOSITION.



ART in its various modes of expression, no less than in its material departments, received attention at the World's Columbian Exposition. Reference has already been made to the two temples which were dedicated to music in Jackson Park. Of the Music Hall, a prominent director who took part in the inaugural exercises said: "It is one of the triumphs of the Fair." And Festival Hall, also, the scene of the choral victories of the Exposition, was perfectly adapted to the expression of vocal music in its highest forms. Concerning the musicians chosen to carry out the musical plans of the World's Fair Commission, little is required more than the mention of their names. Theodore Thomas, the Musical Director, was perhaps the most suitable of all living conductors for the great responsibilities. Next to Mr. Thomas, the name most prominently associated with the music of the Exposition is that of W. L. Tomlins, who was selected to lead the organization of all the singing bodies who participated in the choral entertainments. And but little less prominent in the same connection is the name of George H. Wilson, Secretary

of the Bureau of Music, whose aid was all but invaluable in developing the succession of splendid musical demonstrations which followed one another almost without intermission during the six months of the Fair.

It would require a volume in which to present even a passably good review of the musical features of the Columbian Exposition. Daily concerts were given, all of rare interest and often introducing leading artists in the various departments of the art, from all parts of the world. But, as the purpose of the present work is not to go into details concerning the musical performances, we will be content with a mere glance at the principal factors in this important feature of the Fair.

During the six months of the Exposition, nearly every American and many foreign musical organizations of note took part in the musical programs; scores of prominent singers and instrumentalists were engaged also, and the development of choral music was exemplified by concerts in which local societies from various cities took part. Special concerts also were given, the programs of which were made up of works by representative composers of various lands. Thus there were German concerts, Russian concerts, etc., at which, so far as possible, artists from the countries named interpreted the music of their countrymen. This was in fulfillment of Mr. Thomas' promise, that music of "all nations and peoples that on earth do dwell" should receive attention and be heard.



THEODORE THOMAS.

In addition to the "Exposition Symphony Orchestra," consisting of 114 men, under Director Thomas, the following celebrated organizations were engaged at some time during the Fair: Sousa's Band;

Gilmore's Band, (D. W. Reeves, director); Iowa State Band; Innes' 13th Regiment Band, of New York; Cincinnati Band, (Michael Brand, conductor); Mexican Band; New York Symphony Orchestra, (Walter Damrosch, conductor); Brazillian Orchestra, (Carlos Gomes, director); String Quartet, (Max Bendix, conductor).



W. L. TOMLINS.

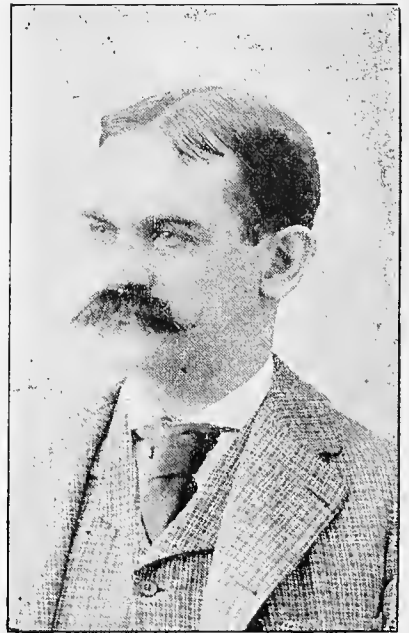
Of the world's representative pianists the following were conspicuous: Paderewski, Wm. H. Sherwood, Anna Wallin (Stockholm), Mme. Fannie Bloomfield Zeisler, H. M. Field, (Toronto), V. Hlavac, St. Petersburg, Emil Liebling, and many others. Among the vocalists may be named Amelia Materna, Lillian Nordica, Emma Juch, Corinne Moore-Lawson, Zoe Hlavac, Katharine Fisk, Emma Heckle, Plunkett Greene, Edward Lloyd, Whitney Mockridge and Emil Fisher. From these names the high character of the World's Columbian Exposition

concerts may be judged.

Festival Hall, the vast auditorium in which the choral concerts were given, was inaugurated on May 22 with a Wagner program, in honor of the German master's birthday. Materna, and a chorus of fifteen hundred voices, took part, under the direction of Mr. W. L. Tomlins, assisted by Mr. W. C. E. Soeboeck, as accompanist. A month later the Farrand & Votey Exposition Organ was dedicated in Festival Hall, and here were heard some of the greatest of the World's organists in recitals of rare interest. Among the distinguished masters of the "king of instruments" heard in Festival Hall were the following: Clarence Eddy, Geo. E. Whiting, August Guilment, Frederic Archer, Frederick Grant Gleason, Fidelia B. Hamilton, Wm. C. Carl and W. S. Sterling. Other distinguished names which must be connected with any history of the music of the Exposition are: Dr. Anton Dvorak and V. J. Hlavac, of St. Petersburg, Russia, Miss Maud Powell, violinist, Senora Cervantes, harpist. All of these and many more contributed to the musical delights of the Exposition at some time during its continuance.

To stimulate the development of Amateur Musical Clubs, a committee, of which Mrs. Theodore Thomas was chairman, granted diplomas for the excellence of musical performances at the "National Convention of Women's Amateur Musical Clubs" at the World's Columbian Exposition, June, 1893. Twenty-one of these organizations were recommended for honors, as were also the following ladies for special industrial diplomas for artistic performances at the Convention: Miss Schioler, of the Morning Musical Club, of Fort Wayne, Ind.; Mrs. James A. Hunt, of the Amateur Musical Club, of Chicago, Ill.; Miss G. F. Knight and Miss K. M. Becker, of the Rossini Club, of Portland, Me.

Attention was also given to the encouragement of native American composition, special concerts being given at which original works of native musicians were presented. Among the American composers thus honored were: Geo. W. Chadwick, Arthur Foote, E. A. McDowell, Emil Liebling, Arthur Bird, Henry Schoenefeld, W. L. Blumenschein and many others.



GEO. H. WILSON.

Thus far we have briefly dealt with the interpretative side of music at the Exposition. The creative also demands a share of our attention.

THE AWARDS FOR COMPOSITIONS.



RELATIVE music also found recognition at the World's Fair. While the individual excellencies of vast numbers of musical instruments were being singled out, commented upon, and finally awarded premiums according to their several deserts, a competition, equally interesting to the musical public was in progress. Composers from every clime; singers in every tongue; writers of ambitious works and dreamers whose flights of fancy carried them no farther than the tinkling of woodland rills, or whisperings of swaying leaves in shady groves, brought their offerings before the judges, whose "Well done!" would in no wise be considered the praise of those in "brief authority," but the well earned reward of honest striving after highest per-

fection; the acclamation of millions whose interest in the advancement of music was to be proven by the awards offered.

However implicitly we may believe that "Genius does what it must," we are continually reminded of the fact that the fruits of even the grandest genius may, through an untoward combination of circumstances, be hidden in hopeless obscurity, gradually decay, and at last be utterly lost for lack of the golden opportunity to place the work before the public, where it might be honestly judged and rated according to its true value. Such an opportunity was offered by the Columbian Exposition. Competitors of every nationality entered the field, content to rest upon the merits of their work.

Collections of rare old music in manuscript, undecipherable save to the initiated, were placed on exhibition, and the careless student who had turned his back disdainfully upon an awful array of torn music at home, paused before these relics of a bygone time, with a species of awe and veneration never before inspired by musical characters. At no great distance the display of a prominent music house offered a glaring contrast to these musty pages, and one could not be surprised that this exhibit received an award for "splendid and extensive display of all kinds of editions of sheet music and music books," as well as for excellence in printing.

There was no question as to whether a composer favored the German or Italian school; whether he pinned his faith to Bach or Beethoven; whether his music possessed dramatic elements likely to brand him as a disciple of Wagner, or realistic effects which might have been suggested by Rubinstein. The all important requisite was that he should produce music which should become a real addition to the world's musical literature. Each award was to be given on the warrant of some peculiar grace or artistic excellence; some evidence of thorough study, or noteworthy technical skill.

That the reader may become more fully acquainted with some of the fortunate ones thus distinguished, we append several biographical notes which will go far to convince one that the password to artistic success is Perseverance.

MRS. H. H. A. BEACH, of Boston, Massachusetts, is one of America's foremost women composers. At the Columbian Exposition her compositions were heard in a number of important concerts, the lady herself taking active part in the programs of the Musical Congress which was held in Festival Hall in July, 1893. At one of these concerts Mrs. Beach performed several original piano compositions which elicited warm expressions of praise. Her "Festival Ode" also received commendation from the public as well as the recognition of the judges, which found expression in the di-



MRS. H. H. A. BEACH.

plomas printed in the Awards for Compositions, elsewhere. In Boston, and other eastern cities, Mrs. Beach enjoys an enviable reputation as a pianiste and instructor. She is of a musical family, her husband, Mr. H. H. A. Beach, being also esteemed by the musical world. Mr. Beach's "Romance" for violin and piano was also played at one of the Exposition Concerts, and enlisted the interest of musicians and elicited high commendation from the critical press. Some of Mr. Beach's lighter compositions have enjoyed great popularity. The opening measures of Mrs. Beach's "Festival Ode," will be found, in fac-simile, on a succeeding page. As a composer, Mrs. Beach's World's Fair contributions proved her to be fluent in musical thought and thoroughly conversant with the laws of harmony. Her "Festival Ode" displayed careful work and contained many melodic themes of much strength and beauty. The lady is also a pianiste of high attainments.

MISS JOSEPHINE RAND, soprano soloist, song-writer and composer, teacher of voice-culture, lecturer on the science and art of singing and on social science in reform lines, author of "Practical Method of Singing," which was granted an award by the World's Columbian Commission, Department Liberal Arts; author of book of lectures on the Development of the Voice and Principles of Teaching, and of many published magazine articles; one of the essayists at the Academy of Music, Chicago, 1888, before the Music Teachers' National Association; member of the Committee of the World's Congress Auxiliary, Musical and Educational Department, graduate of the Holt system of sight-singing, and lecturer, annually, at the Holt Summer School of Vocal Harmony, at Lexington, Mass. Such, in brief, is the long list of achievements of one of the award winners at the Columbian Exposition.

Miss Rand was born at Reading, Mass., and graduated at the Nashua, N. H., High School. She was educated in music in Boston and New York; studied vocal technique under the late Dr. Chas. Alex. Guilmette and one of the ablest exponents of his method, the late Ellen Wadsworth Morton; studied oratorio under William Winch, of Boston; taught voice culture in St. Paul, Minn., New York City and Boston; occupied solo choir positions in all of these places, and others. Miss Rand has in former years appeared in many public-concerts, but of late has given more attention to teaching and lecturing, and during the past two or three years, having become deeply interested in social problems and an absorbed student of the same, has given much time to writing and lecturing on reform lines, treating many phases of industrial and economic questions; has written several poems emphasizing the spirit of the New Time, among them being "The American Marseillaise" and "Altruria," and has lately set music, in the form of song and chorus, to "The March of the Workers," a poem by the English socialist, poet and artist, William Morris, a transcription of which composition is being made for band use, to be published by Louis H. Ross & Co., of Boston, who issued the song in Nov., 1894. Miss Rand is the author of several published songs and of many more songs in manuscript.



JOSEPHINE RAND.

FAC-SIMILE OF COMPOSITIONS, WORLD'S COLUMBIAN EXPOSITION.

Festiva! Jubilate
 Composed for the dedication of the
 Woman's Building at the World's Columbian Exposition
 Chicago, 1893
 by *Miss H. H. C. Beach*

Maztoso

Sopr. *O be joyful, joyful in the Lord, in the Lord*
 Alto *O be joyful, joyful in the Lord, in the Lord*
 Tenor *O be joyful, joyful in the Lord, in the Lord*
 Bass *O be joyful, joyful in the Lord, in the Lord*
 Piano

(For Sketch of Composer See Page 263.)

Chorus. — Tell Me Not In Humble Numbers
 Longfellow's Poem of 44
 stanzas by H. H. Beach

Andante

Sopr. *Tell me not in humble numbers, how thou art in glory, shining like the sun*
 Alto *Tell me not in humble numbers, how thou art in glory, shining like the sun*
 Tenor *Tell me not in humble numbers, how thou art in glory, shining like the sun*
 Bass *Tell me not in humble numbers, how thou art in glory, shining like the sun*
 Piano

(For Sketch of Composer See Page 267.)

FAC-SIMILE OF COMPOSITIONS, WORLD'S COLUMBIAN EXPOSITION.

La Beldad en Oracion *Yalio*
para piano



Melancolia *Nocturne*
para piano



La Ilusion perdida *Nocturno*
para piano



Unas pagas tambien estan arregladas para Oboe.
(*La Beldad en Oracion*)
(*Melancolia*)
(*La Ilusion perdida*)

(For Sketch of Composer, Marciano Morales. See Page 269.)



(For Sketch of Composer See Page 264.)

MISS LILY REGINA CHURCH was born at Tarrytown, on the Hudson, (near the site of Irving's "Sleepy Hollow"), October 27, 1863. She has resided in Parkersburg, W. Va., since 1866. Miss Church received almost her entire musical education in the College of Music of Cincinnati, entering that institution in April, 1879, and graduating in 1885. She studied the piano with Mr. A. W. Doerner, and Miss Cecilia Gaul; theory with Mr. Adolph Hartdegen, and the late Mr. Otto Singer. She was awarded a Springer gold medal in 1883; two Geste prizes for original musical compositions in 1884 and 1885 respectively. The last one was given for a setting of Longfellow's "Psalm of Life," for solos, quartet and chorus. Since her graduation she has composed one song for soprano voice with piano accompaniment entitled, "With an Embroidered Ribbon," words by Goethe, commencing:

"Little flow'rets, little leaflets,
Have they wov'n with fairy hand."

Miss Church has devoted herself principally to teaching the branches of piano and theory, and is a life member of the Music Teachers' National Association. In connection with her work in this direction, various methods and devices have suggested themselves whereby her pupils would be assisted in their studies. As these ideas have presented themselves she has had them printed for use in her work. It was a collection of these that formed her educational exhibit at the World's Columbian Exposition and for which she received an award. A description of the same will be of interest as showing its character. As an author she was represented by the following:

A Blank Exercise Book for the Analytical Study of Musical Compositions.

Juvenile Examination Questions in Piano Forte Study.

Music Teachers' Lesson Register and Music Memoranda.

Music Pupils' Progress Record and Summary for Term.

Music Pupils' Practice Report, and Analysis of Piano Forte Position and Touch.

Perfect "Practice Makes Perfect." A Musical Merit Card for Young Pupils.

As a teacher she was represented by work done by her pupils. This portion of the exhibit comprised scrap-books of music and musicians, and catalogues of music compiled by advanced pupils for future use in teaching; drawings of musical notes and other work done by little girls. A very pretty feature of her class work was illustrated by an album designed and drawn with pen and ink on white card-board by herself, and containing specimens of the work of a harmony class. On leaves of card-board were drawn, very perfectly, in red ink, four staves, and upon these she requested each member of the class to copy the notes of some selected examples from their daily work, each one placing her autograph and the words "uncorrected by teacher," at the bottom of the page. This was the share the pupils had in the work, as shown by the wording on the cover, which last was especially dainty. It was decorated in the National colors, the lines of the staff bordering the edge drawn in red and blue ink, together with the descriptive wording, the shape of each letter being designed from the musical notation, and quaintly arranged to form letters somewhat after the old English style of type. On the title page was a quotation from Rubinstein on "Woman in Music," and on the last page another from Jean Paul Richter.

Programs of thirteen pupils' recitals must also be mentioned; three were of especial interest, as one was a memorial of the centennial of Mozart's death, given in 1891; the other two occurring in 1892, carried out the idea of the Exposition, and showed the progress of music since 1492; they represented all the greatest composers from Palestrina to Wagner.



LILY REGINA CHURCH.

From what has been written it will be seen that she has worked indefatigably for her pupils and spent much time and thought in their behalf, and from many points of view. That the character of her work had met with appreciation would be indicated by her having been honored by an invitation from Prof. Wm. T. Harris, Commissioner of Education of the United States, to attend as a delegate the World's Educational Congress held in Chicago, July, 1893.

ADELE LEWING, Pianiste, was born in the city of Hanover, Germany, and was educated in music by her grandfather, A. C. Prell, first violoncellist in the Hanover Royal Orchestra, who was known throughout Germany as a master of his instrument, he having been a former pupil and young friend of old Bernard Romberg. In the modern school of piano playing she was educated by

Johannes Moeller, a pupil of Ignaz Moscheles. In early childhood she showed a natural gift for musical composition. At the age of fourteen she made her first public appearance as a pianiste in Hanover. She later became the pupil of Prof. Dr. Carl Reinecke and Dr. S. Jadassohn, in Leipsic, studying also harmony and counterpoint with the latter. She was frequently chosen to play the compositions of both masters. At the Mendelssohn celebration, Reinecke selected Adele Lewing to play Mendelssohn's Sonata for Piano and Violoncello, and she was also chosen to play the F minor Suite by Handel at a concert in honor of the King of Saxony. She played Beethoven's G major Concerto, with orchestra, on her first appearance at the public examination concert in the old Leipsic Gewandhausaal. Then Reinecke selected Miss Lewing to play his Quintett at another concert. In her last public examination concert she played Beethoven's Emperor Concerto with Orchestra and graduated in two and a half years from the Leipsic Royal Conservatory.



FRAULEIN ADELE LEWING.

She gave her first concert in America, December, 1888. Since then she has played before the Music Teachers' National Association, in Philadelphia, Penn., 1889, and before the Music Teachers' State Associations of Ohio, Illinois, Indiana, etc. In August of the same year, she gave three recitals at the Elberon Casino, N. J. The next season she played with the Boston Philharmonic Orchestra under Bern-

hard Listeman, with the Detroit Philharmonic Club and appeared as pianiste and composer in Boston, Philadelphia, Chicago, Detroit, Cincinnati, St. Louis, etc., etc.

DON MARCIANO MORALES, son of Senor Andrea Arrito and Senora Cecilio Morales, was born at Oaxaca, Mexico, Nov. 2nd., 1861. His musical studies were begun at an early age. When but nine years old musical characters possessed a fascination for him, and the acquisition of any knowledge pertaining to the art proved a recreation from ordinary school work. Scarcely had his feet begun to walk in educational paths, when the loss of his parents bade fair to place an insurmountable barrier in the way of his musical career. The president of the private college he attended became an absolute providence to the boy at this juncture, and, completely won by his amiability and sweetness of disposition, showed his sympathy in the most practical manner by keeping the young Marciano with him, giving him board, clothing and instruction, free of charge.



MARCIANO MORALES.

Having chosen the flute as the instrument to which he would first devote his energies, we find him at the age of twelve years occupying the position of flutist in the 1st regiment of infantry. Here he received some valuable lessons in instrumentation from the director, Francisco Zacar, who became a second father to the young musician, giving him a son's place in his heart and home. Happy for him could he have remained in so safe a refuge, but this was not to be. At the age of fifteen years he was transferred to the battalion at Puebla. Here, as at school, he won universal respect and affection by his irreproachable conduct no less than through more brilliant qualities. This peaceful state of affairs could not be expected to endure for any length of time, and the revolution of Tuxtepac threw him once more upon his own resources. While war raged about him, and opposing armies battled over wrongs, real and imaginary, Morales began alone and unaided the intricate study of harmony and composition, mastering each knotty point, overcoming every difficulty, by sheer force of indomitable will and tireless application.

The revolution at an end, he appears as first musician in the 1st regiment, where he remained until 1878. He next became sergeant and first musician of the 17th battalion. In 1881 he retired from military service, taking up his residence at Talapa, one of the most picturesque cities in Vera Cruz, where he still remains, enjoying an enviable reputation as composer, musician and educator, having filled the professor's chair in various colleges, both private and municipal, watched students develop under his careful training into amateurs or professionals, and organized a ladies' orchestra whose volunteers are from the ranks of the best society. Don Morales is at present director of the Corps of the Securite Public.

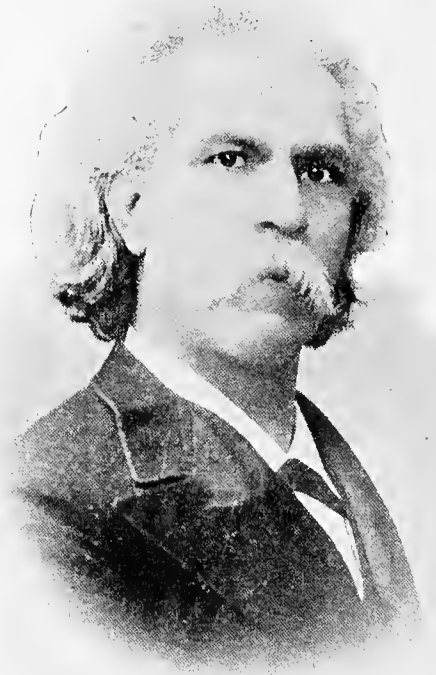
Among his more notable compositions the "Hasta al Cielo" has called forth enthusiastic encomiums, while his "Don Carlos" and "Tempest" received an award at the Columbian Exposition, 1893.

CARLOS GOMEZ, the eminent Brazilian composer and director, contributed largely to the musical interests of the Columbian Exposition. In some respects he was distinguished above all others in the host of famous foreign musicians. For in his person, Gomez combines, to an eminent degree, the creative in music with the executive and interpretative. As a composer he has been very prolific, including among his works almost every form of composition, from popular songs and piano pieces to orchestral *suites* and grand operas. As a pianist he also has won great praise from the critics, and in his own country has won triumphs on the concert stage.

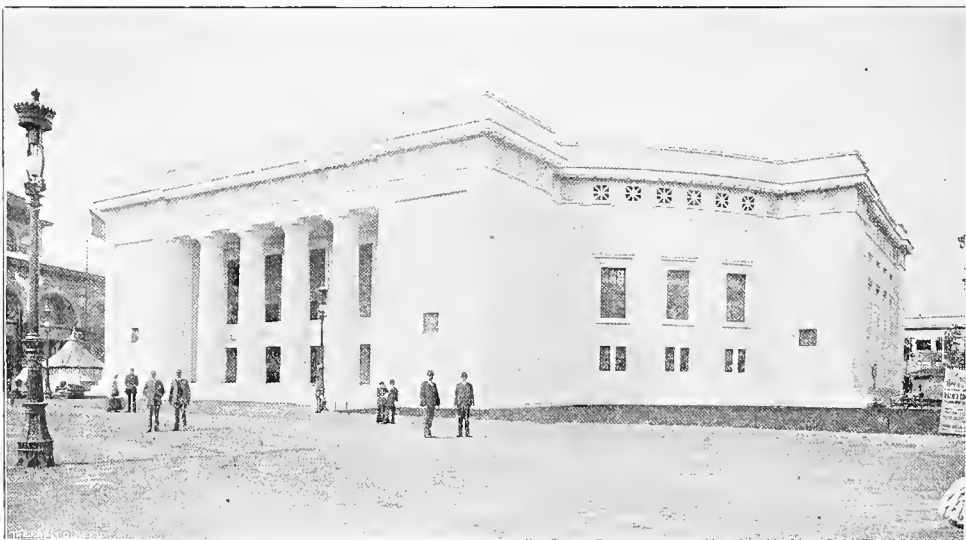
But it was as composer and director that Senor Gomez was conspicuous at the World's Fair. He was appointed by the Brazilian authorities to open the building of that government, which he did with a grand concert in which he took an active part. The result was that, to his already world-wide fame as an operatic composer, was added an American recognition as an artist and musical director. Still more than this, on September 7th, 1893, under the auspices of the Brazilian Commission, a grand concert was given in Columbian Music Hall at which Senor Gomez directed. The program of this concert was remarkable because it was made up wholly of compositions of the director. The program embraced no fewer than fifteen numbers, and included solos for voice and piano, orchestral selections, Ballet and Marche for band and orchestra combined, solos for various wind instruments, and pieces for full band. It was in many respects a remarkable concert and demonstrated the great versatility of the distinguished composer.

In person, Senor Gomez is a slight and fiery-looking man of marvelous energy and nervous force. As a conductor he exhibited a firm control over the Exposition orchestra and his brilliant music was magnificently played. The orchestra itself was affected by the grandeur of some of the numbers and plainly showed its admiration for the composer.

Carlos Gomez is a native of Brazil, and from early childhood was designed for a musical career. His later works display a tendency toward the smoother and more liquid style of Italian composition. This is doubtless largely due to the choice by the composer of Milan, Italy's musical hot-bed, as a place of work and abode.



Carlos Gomez



FESTIVAL HALL, WORLD'S COLUMBIAN EXPOSITION.

FARRAND & VOTEY ORGAN CO.



NE of the crowning features of the musical exhibits at the Columbian Exposition was the magnificent organ built by the Farrand & Votey Organ Co., of Detroit, Mich., which was erected in Festival Hall and used for recital purposes by some of the highest exponents of the "King of Instruments" in Europe and America, including the most illustrious organist of modern times, M. Alex. Guilmant. The formal dedication of the splendid instrument took place on August 1, 1893, before an audience of from 1200 to 1500 people. The importance of the occasion was such as to call together a large proportion of the expert organ specialists, and it may truthfully be said that the instrument fulfilled the highest expectations of the most critical. Under the skillful manipulations of Mr. Clarence Eddy, all the sweetness and power of the great organ were brought out. The award granted

to the great Farrand & Votey organ by the World's Fair jury on musical instruments reads as follows:—
EXHIBITOR, Group 158. Class 935.

FARRAND & VOTEY, Detroit, Mich.

Exhibit—Pipe Organ.

This exhibit deserves an award:

For remarkable quality of tone, due to proper voicing, scaling, material of pipes, and even wind supply through patent wind chest.

For rapidity and reliability of touch from electric pneumatic action.

For general finish, compactness and simplicity of construction.

(Signed)

Approved: K. BUENZ,

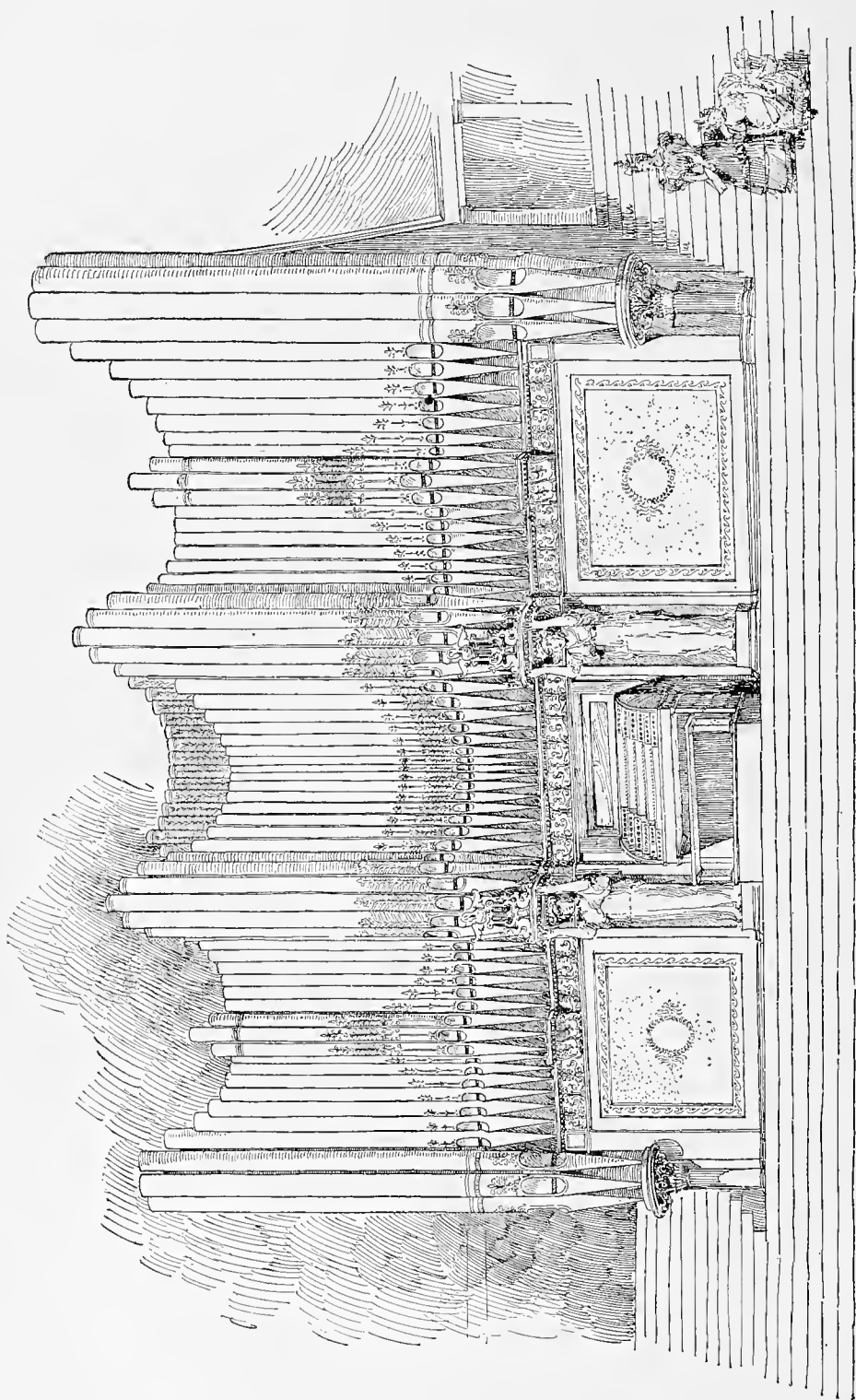
President Departmental Committee.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Individual Judge.

For many years the Farrand & Votey Organ Co. have been well to the front in the manufacture of Chamber Organs; it was, however, at quite a comparatively recent date that the firm commenced to manufacture pipe organs. In 1888 the Farrand & Votey Organ Co., finding themselves, by reason of the most remarkable development of the reed organ business, in the possession of a large and completely equipped plant, decided to extend their business by entering upon the highest grade of pipe organ building. This particular branch of the business was pushed incessantly, and after much detailed study, a careful inspection of the principal European factories and a large amount of experimenting, they laid the foundation of their present envious reputation. In the fall of 1892 Mr. Frank Roosevelt, head of the noted organ house of that name, who had the greatest reputation in the country for organ building, announced his intention of retiring from the field. Negotiations were at once opened by the Farrand & Votey Company for the purchase of the Roosevelt patents, patterns and appliances, which terminated successfully, and with the pick of the expert talent of the two houses at their disposal, Messrs. Farrand & Votey speedily became known among the great organ builders in the country, and to-day the Farrand & Votey Organ Co. are approached by few and excelled by none in the world of organ building. Their facilities for manufacture are unequalled; the central position of Detroit, her admirable railroad and steamship connections, make shipments to all parts of the country easy and very considerably reduce the cost of transportation. A visit to the factory compels us to acknowledge the admirable skill, judgment and method used by this firm in the conduct of their enterprises; quality before quantity is the



View of the Farrand & Votey Organ in Festival Hall, World's Columbian Exposition.

essential feature of their business policy, not how cheap but how good. The instruments of the Farrand & Votey Organ Co. are noted for durability, high finish, ease of manipulation, noiseless mechanism, accuracy, the use of the very highest grade of materials, and, above all, absolute perfection in quality and refinement of tone, equally supreme in individual stops as in the *tout ensemble*. No article on organ construction would be complete without reference to the Roosevelt patent wind-chest, which invaluable invention is utilized exclusively by the Farrand & Votey Organ Co. It would require a special article to do justice to this particular feature; we must content ourselves with a passing notice. The salient points of this invention are its prevention of the ciphering of notes; it prevents the half drawing of a register, it causes pipes, especially the larger ones, to speak with much greater promptness than is possible by the old plan, and facilitates quick repetition and the distinct execution of very rapid passages in organ music. These vital points will be fully ap-



E. S. VOTEY.



W. R. FARRAND.

preciated by those of our readers who are familiar with organ construction. It makes a perfect touch possible, and opens an enormous field for the application of mechanical combination arrangements. We can only refer incidentally to the other valuable patents of the Farrand & Votey Organ Co. The sectional wind-chest, the automatic adjustable combination action, the patent electric action, and the tubular action; their unique and valuable specialties in the construction of the great, swell, choir, echo and solo organ, the patent crescendo pedal, their special system of motors for blowing, etc. The instruments of the Farrand & Votey Organ Co. are noted for their fine diapasons, embodying massive and dignified breadth, allied with a sympathetic quality of tone, due regard being paid to the imitative attributes of orchestral derived stops, also the superior excellence of the reeds. Reference must be made to the extreme beauty of finish of the instruments made by this eminent firm, who treat organ building as it should be treated, viz., as a fine art. They need no monument, no praise, but pointing to that magnificent and noble instrument now gracing the auditorium of the University of Michigan, at Ann Arbor, they can say, with the illustrious architect of St. Paul's Cathedral "if you want to see our monument, look around," or in other words, pay a visit to Ann Arbor and view our masterpiece. This truly superb instrument

which was inaugurated with due ceremony Dec. 14, 1894, at Ann Arbor, after being removed from the Festival Hall at the World's Fair and re-erected in its present location—engaging a force of skilled organ builders for more than five months—is a marvel of construction and worthy to rank with any instrument in the world to-day. During the period of the Columbian Exposition it was played upon by the most distinguished organists of Europe and America, no less than sixty-two recitals being given from time to time. It would be a pleasure to dilate on the various attributes, excellencies and perfections of this instrument, but the following letter from no less an authority than Mr. Clarence Eddy, of Chicago, one of the foremost organists in the country, will appeal with far greater weight than anything we could ourselves write:

CHICAGO, Oct. 31, 1893

THE FARRAND & VOTEY ORGAN CO.,

GENTLEMEN: I have waited until the last day of the World's Columbian Exposition before expressing to you my opinion of your magnificent organ in Festival Hall, upon which I have given to-day my 21st public recital.

I now desire to offer to you my sincere congratulations upon this great concert organ.

It has been heard by hundreds of thousands from every part of the globe and critically inspected by a multitude of connoisseurs. All proclaim it a *masterpiece of mechanical art*.

Musically it is worthy of rank among the few *great organs of the world*, while from a technical standpoint it occupies a *supreme position*. Rare artistic ability is displayed in the *voicing throughout the entire organ*; not only are the flute, string and reed tones characteristic and wonderfully varied, but the diapasons are bold, round and sonorous.

The *key-action* has been a constant delight to every player; so light and prompt in its operation that the most distinct and clean-cut results have been possible.

The *adjustable combination pistons* have been the surprise and charm of everybody; so comprehensive and never-failing in their scope and action, while the fixed combination pedals have been a most valuable adjunct, and to those unaccustomed to the more modern piston, a veritable boon.

The *sforzando pedal*, which controls the entire organ in crescendo and decrescendo, is the most marvellous contrivance yet applied to an organ. Its action is of the utmost simplicity, while its power and sweep are truly amazing.

The *Echo organ* has proved one of the wonders of the Fair, but its manipulation has been possible only through the medium of your wonderful *electric action*.

Your novel *pneumatic couplers* have won increased admiration from those who have played most frequently, and I take great pleasure in commending this system.

It is most gratifying for me to be able to mention in detail the above distinctive features of this splendid concert organ, and to offer my warmest felicitations upon your distinguished success.

I am, yours very truly,

CLARENCE EDDY.



CLARENCE EDDY.



ALEX. GUILMANT.

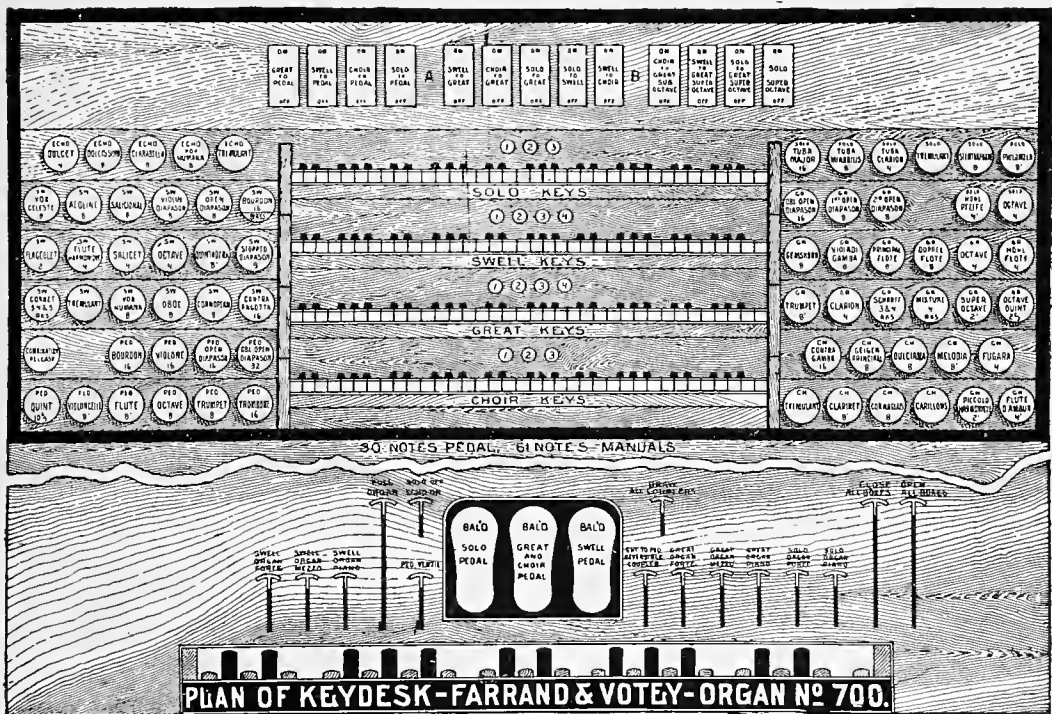
Recitals were also given upon [the Festival Hall instrument by the most eminent of contemporary organists, including Geo. E. Whiting, Boston, Arthur Mees, Cincinnati, H. M. Field, To-

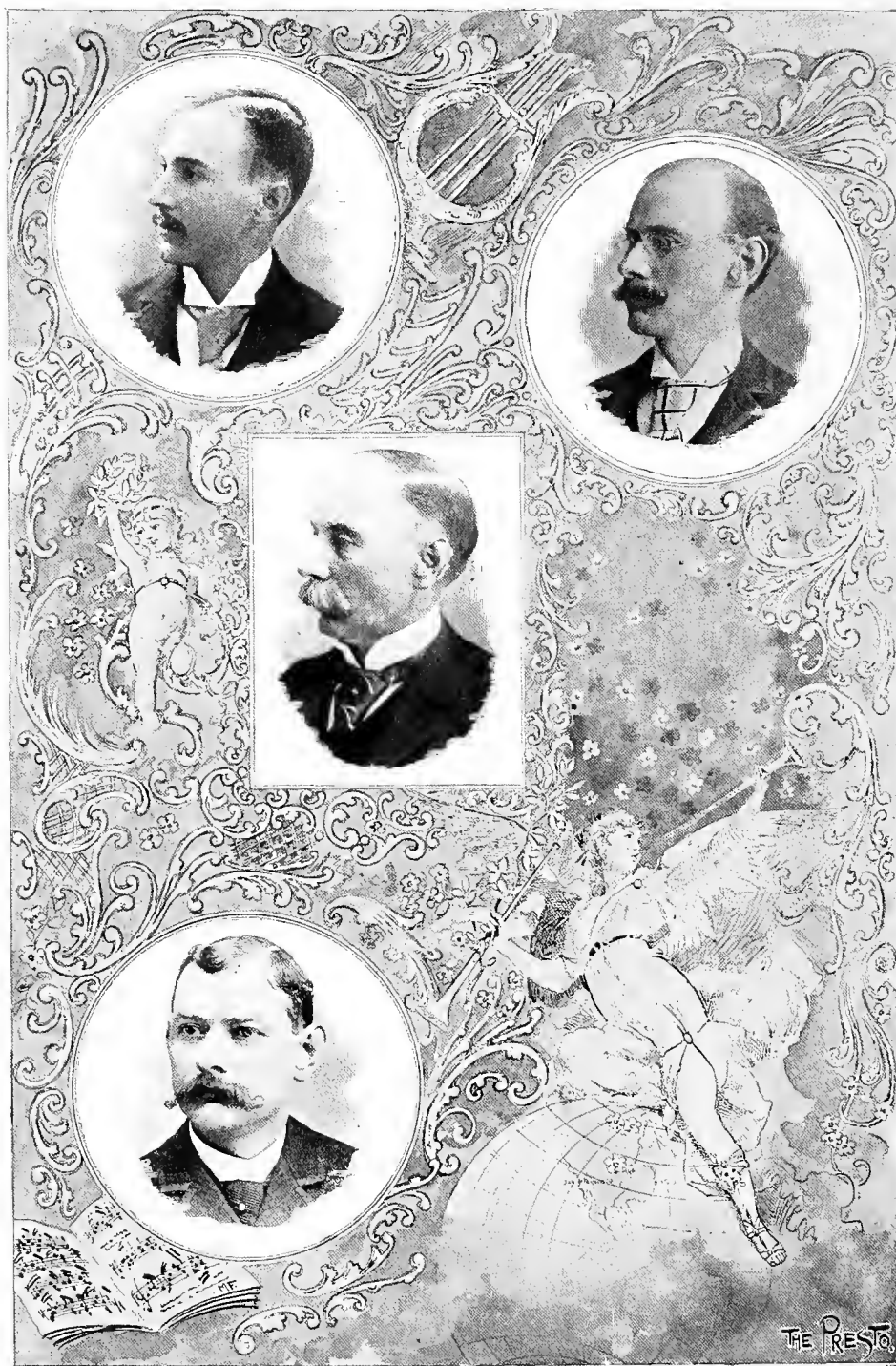
ronto, A. S. Vogt, Toronto, Henry G. Thunder, Philadelphia, B. J. Lang, Boston, S. A. Baldwin, St Paul, Thos. Radcliff, Salt Lake City, H. M. Wild, Walter E. Hall, Wm. C. Carl, Mrs. Fidelia B. Hamilton and others. All of these distinguished organists expressed themselves in terms of warm commendation as to the merits of the instrument in Festival Hall.

The Chicago offices of the Farrand & Votey Organ Co. are in charge of Mr. Leo. Heerwagen, a gentleman whose energy and skill have long since made his name familiar to lovers of the organ and organ music. Mr. Heerwagen's part in connection with the great Exposition organ also deserves more than a passing mention. It was largely through his efforts that the instrument found the conspicuous place it occupied in Festival Hall, and it was his skill that insured the perfection of tune and uniformly satisfactory condition presented by the noble organ from its first dedication to the close of the Exposition. Mr. Heerwagen has charge of the Western business of the Farrand & Votey Company, and all instruments designed for points tributary to Chicago are forwarded to him in disjointed state and then put in perfect condition under his personal supervision. He accompanies the large organs to their various destinations and sees them put in place before turning them over to their purchasers. Though still a young man, Mr. Heerwagen has won an enviable reputation as an expert, and his connection with the Farrand & Votey Organ Co. adds no little to the well-earned fame of the instruments of this house for thoroughness in every detail.

Altogether, the Farrand & Votey Organ Co. is one of the most progressive in its line, and its steady growth and prosperity are among the sure proofs of the excellence of its works.

Following is the plan of the great Festival Hall organ, which will be of peculiar interest to organists, and especially to all who visited the Exposition and listened to the sweet and powerful tones of the instrument itself.





LEON E. CHASE.

MILO J. CHASE.

CLARENCE A. CHASE.

BRAYTON S. CHASE.

— OF THE —

CHASE BROTHERS PIANO CO.

CHASE BROS. PIANO CO.

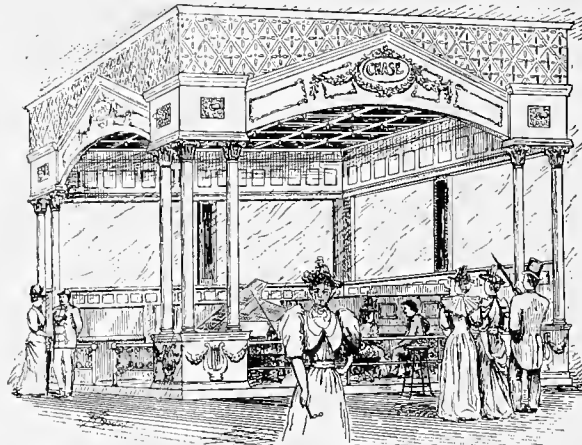


HASE is a name so closely identified with the development of the American piano that no history of America's musical industries can be considered complete that does not bring it prominently forth. And especially is this true with regard to any discussion of the art of piano manufacture in the west. For to Mr. Milo' J. Chase, more than to any other, is due the credit of bringing the western piano to a point of excellence such as to vie with the old and celebrated instruments of the east. Nor is it enough to say that to Mr. Chase, as the first among the pioneers of the western piano industries, belongs the credit of first demonstrating that to approximate perfection it is not necessary that a piano be made in the east. Not content with following even the most approved methods of others, he is also one of the few who have added the force of invention to high ideals of mechanical excellence, thereby becoming a leader, an innovator, as well as perpetuating the better plans of contemporary piano makers. And among the inventions of Mr. M. J. Chase are several of such decided value and permanent merit as to give to the Chase Bros. piano a distinction peculiar to itself. Of these special features are the convex sounding-board, suspension vibrating bridge, acoustic exhaust, and a number of lesser importance which nevertheless materially add to the value of the instrument. These patented improvements, together with the thoroughness of construction of the Chase Bros. piano, in every respect, years ago lifted the celebrated western instrument into a prominence enjoyed by but few even among the world's most famous pianos.

It was to be expected that a piano of this high standing would take a conspicuous part in the World's Columbian Exposition. Nor was there any disappointment to the friends of the Chase Bros. piano in this respect. For, while from the first Mr. Chase evinced a decided indifference concerning the matter of the awards, he nevertheless displayed a characteristic amount of enterprise in the Exposition, and the booth of the Chase Bros. piano was one of the most attractive within the entire limits of Section "I." In its every feature it justified the saying that whatever the Chase Bros. Company undertakes may be counted upon to be well done. As to location, the booth of the Chase Bros. Co. was one of the best. It was on Columbian Avenue and was the second display from Main East and West aisle, at one of the most prominent points in the great building of the Liberal Arts. The exterior of the enclosure was very striking, being beautifully carved and ornamented. The design of the pillars that supported the canopied top was particularly rich, and the interior surpassed all other enclosures in Section "I." The sides and roof—the latter almost entirely—were composed of French plate glass mirrors. Under these mirrors, in the roof, depended incandescent electric lights, the effect of which, as can be imagined, was marvelously bright and beautiful. Every object within the booth was multiplied by these mirrors an hundredfold, and as they were all things of beauty the effect in its richness and attractiveness defies description. It is scarcely to be wondered that when Princess Eulalie visited the Exposition, as she swept down the avenue from the Russian exhibit, she paused before the Chase Bros. booth and finally entered, tried and admired the beautiful pianos that stood within. And certainly the display of the Chase Bros. Piano Co. was one of the notable features of the musical section. To the western visitor it was a source of special pride; to the one from the east, unacquainted with what the west had achieved in piano making, it was in the nature of a revelation; and to the musician, whether from the old world or the new, it was a splendid illustration of the progress of advanced ideas in American piano construction.

The instruments in this display were such, both in graceful outline and in the artistic essentials of tone and touch, as to attract the admiration of all competent to judge with a proper musical understanding. The cases presented the most perfect specimens of the joiner's art, and they were ornamented with most exquisite carvings, mouldings and turnings. Almost every style of wood was represented, each

particular style being a masterpiece of its kind. But it was not the case-work on these instruments that formed the chief point of interest to the musician or even to the practical man. To the former the beautiful, sympathetic, yet powerful and resonant tone found in the Chase Bros. pianos, was of paramount importance, to the latter, the man of practical insight, the admirable methods of construction, and the special features found in no other pianos, formed the main attraction. And it is a significant fact in this connection that of all the pianos which found place at the Columbian Exposition, the Chase Bros. appeared most conspicuously in the concerts of visiting artists. From the opening day of the Chase Bros. display in Section "I," when not fewer than 250 visitors crowded around the booth, to the close of the Exposition, the pianos were prominent in concert and in the preferment of artists. In the Michigan State building these pianos won golden opinions from thousands of music lovers daily. Here, as in Section "I," the concerts of Signor Pizzarello, the eminent pianist, formed a delightful source of entertainment. And it was at the Chase Bros. booth that Mr. Arne Oldberg, of the Gottschalk Lyric School, gave one of the famous concerts of the Exposition. In the Brazilian Building, too, the Chase Bros. pianos found preference, there being two very handsome grands in the headquarters of that nation. Both of these pianos were noble specimens, in native mahogany cases. At the opening of the Brazilian Building, M. Pizzarello gave a recital at which the pianos elicited most favorable comment and enabled the Messrs. Chase to see how their instruments appear to experts from other lands. Many of the guests were people of rank, who had been accustomed to the best music of the old world. They could find no words too extravagant in praise of the beautiful instruments and their grand tone qualities. It is not surprising, therefore, that the distin-



BOOTH OF THE CHASE BROS. PIANO CO., WORLD'S COLUMBIAN EXPOSITION.

guished Brazilian pianist and composer, Signor Gomez, chose the Chase Bros. piano for the medium of his interpretations while in this country. It was largely through his preference for the Chase Bros. pianos that these instruments found place in the Brazilian building, as the following letter to their manufacturers shows:

CHICAGO, Oct. 30, 1893.

CHASE BROS. PIANO CO.,

GENTLEMEN:—Having been appointed by the Brazilian Government to open the Brazilian building at the World's Columbian Fair, Chicago, Ill., in a grand musical concert, and having made a critical examination of all American pianos, I selected the Chase Bros. instruments on this occasion.

These artistic pianos possess in the highest degree, nobility of tone, most perfect elasticity of action, and have the most beautiful singing quality of tone, possible to conceive. Artists and amateurs should especially examine these great pianos before purchasing others.

The Chase Bros. pianos are built on the most scientific principles and from their careful construction I believe will stand in tune and retain their tone under all conditions of climate.

I have used them exclusively at all my concerts while in America and have selected one which accompanies me home to Milan, Italy.

Sincerely yours,

CARLOS GOMES.

It is such testimonials as this, of which the Chase Bros. piano has many, aside from the triumphs associated with the Columbian Exposition, that fixes the standing of the celebrated Michigan piano in the art world. But that the impression made by these western pianos upon the judges was also of the highest, is shown by the official award.

It is worthy of notice that in that terse verdict the points of construction and action are specially referred to. A volume of verbiage could add nothing to the mere statement that the "actions are good" and "the pianos of high grade." The only regret is that in the general recognition of merits no special reference is made to the patented improvements which distinguished the Chase Bros. pianos. It should be remembered that, unlike some other pianos in Section "I," only regular styles of the Chase

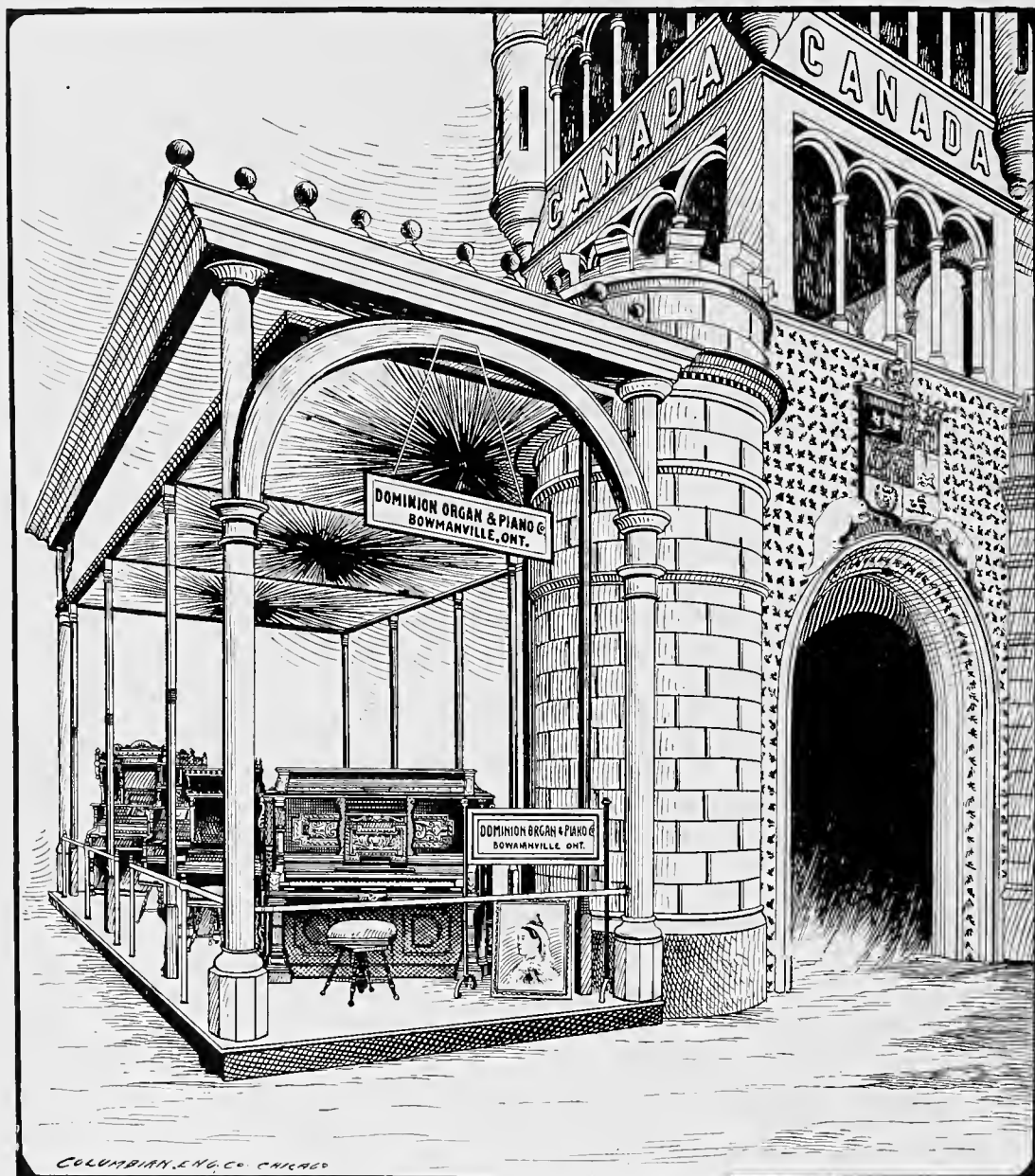
Bros. were placed on exhibition. The instruments represented the average output and as there is no deviation in quality or material used in the various styles, a reference to one is applicable to all. And all are distinctly high grade. And the verdict of the judges is but a crystalization, a composite, of the opinions of all who played upon the Chase Bros. pianos at the World's Fair. There was none that bore the test better. There were indeed few that took so high a place among the world's great pianos in the esteem of the world's greatest pianists.

The Chase Bros. pianos are the finished product of years of experiment on the part of Mr. M. J. Chase, in the earlier days, and of his three sons in connection with himself of later years. There are few of the prominent inventions or talking points now in use in pianos that have not at some time or other been tried by Mr. Chase and discarded or retained, as their comparative merit suggested. It is a common expression that of all the various makers of pianos but few are originals and the rest but imitators. Of the few originals the Chase Bros. pianos stand conspicuously forth. It is probably not too much to say that to the ingenuity of Mr. M. J. Chase and his sons are due more of the innovations that survive than to any other single source. The firm has ever been conservative, and at the same time progressive enough to adopt any new device of real practical value. Mr. M. J. Chase has made the piano his life study, and his sons have grown up in the factories under the immediate tutelage of their father and with his high ideals constantly before them. It is not strange, therefore, that the result is an instrument of superb characteristics, and of which artists and dealers are alike unstinted in their praise.

The factories of the Chase Bros. Piano Co. are at Muskegon, Mich. They are of the most approved in every particular, and are equipped with every facility for the highest grade of work. In every respect, from the architectural beauty of the buildings to the interior conveniences, the factories of the Chase Bros. Piano Co. are regarded as models. Three of the Messrs. Chase—Brayton, Clarence and Leon—are actively engaged in the factories, superintending the instruments in the various stages of their progress. Mr. M. J. Chase gives his attention to a general oversight of branch houses and agencies, together with the quiet development of the improvements which even in seemingly perfect products, are suggested to the inventive mind by experience and observation. Just now the Chase Bros. concert grand is attracting wide attention in pianistic circles and many experts have expressed the conviction that in this style the Chase Bros. piano has reached a point to surpass which seems impossible.

Did space permit it would be interesting here to follow the career of the Chase Bros. piano from its first appearance in 1884. And, going back, it would be an entertaining chapter in the history of western piano making to trace the "Chase" piano before the present instrument appeared. For the career of Mr. M. J. Chase would involve a history of piano making running back almost to the first dawn of the industry west of the Alleghanies. First at Ripley, O., then at Richmond, Ind., then Grand Rapids, and finally Muskegon, Mich.—and with every change a higher aim and a wider influence and greater material success. It is no wonder that, as was said at the start, the name of Chase is a familiar one in the annals of American piano making. Nor has it even now attained its highest place or reached the climax of its fame among the names of the world's leading art industries.





THE DOMINION ORGAN AND PIANO CO.'S. EXHIBIT, CANADIAN SECTION,
MANUFACTURES BUILDING.

THE DOMINION ORGAN AND PIANO CO.



On the left of the main aisle of the great Manufactures and Liberal Arts Building, nearly opposite the center of the structure, was located one of the handsomest collections of pianos and organs exhibited on the entire grounds. This exhibit was immediately to the left of the handsome tower which flanked the main entrance to the collective Canadian exhibit and which gave to the display of pianos and organs an added prominence. The exhibit alluded to was that of the Dominion Organ and Piano Co., one of the solid and progressive institutions of Canada. To the great credit of this exhibit it may be said that there was no other in the whole Canadian section that in any way surpassed it in splendor of appearance or in the thorough excellence of the products displayed. The display was one of which visiting Canadians were justly proud, and the achievements of the Dominion Organ and Piano Co. are a constant source of pride to every Canadian who feels an interest in the economic progress of his country. The official awards granted to the Dominion Organ and Piano Co. by the World's Fair jury read as follows:

EXHIBITOR,

Group 158.

Class 935.

DOMINION ORGAN AND PIANO CO., Bowmanville, Ont., Canada.

Exhibit--Reed Organs.

This exhibit deserves an award:

For good construction, artistic workmanship and finish.

For successful design and excellence of material used.

For commendable touch and ease of action and excellent tone quality.

For patent combination valves, constituting valuable adjuncts to the mechanism.

For a patent automatic pedal.

The organs displayed are in every respect reliable instruments, and are entitled to high commendation.

Approved, K. BUENZ,

(Signed)

President Departmental Committee.

Approved, JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

EXHIBITOR,

Individual Judge.

Group 158.

Class 930.

DOMINION ORGAN AND PIANO CO., Bowmanville, Ont., Canada.

Exhibit--Pianos.

This exhibit deserves an award:

For good tone quality, with very satisfactory duration.

For well-made and well-regulated action, with good repeating property.

For easy and elastic touch.

For well-made cases of artistic design.

For the special feature of the double sounding-board to increase the sonority.

Approved: K. BUENZ,

(Signed)

President Departmental Committee.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Individual Judge.

The instruments of the Dominion Organ and Piano Co. displayed at the Columbian Exposition were superb specimens of construction. One large upright grand piano attracted especial admiration by reason of its beautiful case and splendid tone qualities. This instrument, an illustration of which accompanies this article, is designated as the "Farwell" piano in compliment to a former president of the company producing it. The piano of this style at the Fair was finished in burl walnut, and was truly a noble specimen. Other smaller styles evidenced a high degree of skill in their construction and contained every element of popularity and durability. These pianos were of the regular styles of the in-



THE "FARWELL" PIANO.

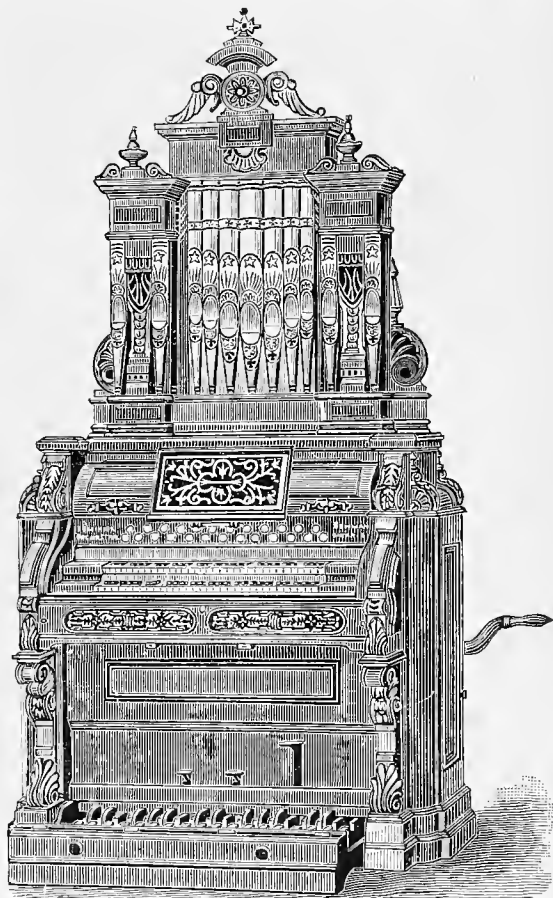
struments made by the Dominion Organ and Piano Co., and they contained all of the modern features of a first-class piano. They gave proof of expertness in design and scale drawing, and the mechanical construction left nothing to be desired. The "Farwell" piano presents several features peculiar to itself. One of these is the iron arch-plate frame, by which the heavy wooden pin-lock at the back of the ordinary upright piano is done away with. It is claimed that the arch acts as an auxiliary resonance chamber, assisting the sound-board in its office of producing a full, brilliant tone. In every essential respect the pianos of the Dominion Company embrace the principles employed in the best American grands, and differ from other Canadian pianos in the market. The system of construction in the body

and foundation work of the Dominion pianos assures such a solidity of parts as to make it doubly strong with no loss of the sensitive qualities so necessary to the tone production.

This invention referred to in the "Farwell" piano, together with the patent combination qualifying chamber of double sounding-board, which the company hold patents over in the United States and Canada, improves the tone-sustaining qualities and produces the brilliant singing tone for which their pianos are noted. It only need be added that the celebrated "Schwander" actions are used in these pianos to show that the aim of the Dominion Organ and Piano Co. is to produce an instrument whose merits shall sustain the favorable reputation already won. The award of the World's Fair judges already presented shows the triumphant manner in which they passed the critical test there applied.

The manufactory of the Dominion Organ and Piano Co. is in the thriving city of Bowmanville, Canada. The buildings are located on the company's own grounds, which embrace 175 by 300 feet, within 200 yards of the center of the town. The frontage of the building east and west, is 250 feet, and north and south, 175 feet, the uniform depth being 40 feet. The entire edifice, including the basement, is four stories high. The architecture of the building is of modern style, with mansard roof; it is built with red brick, in a solid and substantial manner, on thick stone foundation. On the east, and adjoining the main buildings, is the engine house, which contains two large seventy-five horse power boilers, and a one hundred and twenty-five horse power engine, which drives all the machinery in the building. The carving department is in a two-story building in the rear, twenty-six by forty, specially erected for the purpose. Just a short distance from the engine room are two other brick buildings, which are used for kiln-drying the lumber which is used. The yard is stored with immense quantities of lumber piled to a great height, and so arranged that the process of drying from atmospheric agencies is constantly going on. The factory is equipped with the best and most modern kinds of machinery, and the company stands conspicuously forth among the few engaged in the manufacture of both organs and pianos of a uniformly high grade.

The Dominion Organ and Piano Co. is one of the oldest among Canada's prominent manufacturing industries, and has been awarded gold medals and diplomas at Philadelphia, Paris, Melbourne, Sydney, Antwerp, Toronto, and London, England, as well as at the World's Columbian Exposition, being the only organs and pianos in Canada receiving the gold medal as a guarantee for the merit of their work. The management of the company is very strong, and the individual members are men who have won a reputation for themselves, and are well known throughout the Dominion and wherever Canadian instruments are used. The officers are, president, J. W. Alexander; secretary, Wm. McKay; treasurer, W. McConnell; manager manufacturing department, John H. Kydd. Under the management of men with the experience of these the future success of the company must be even greater than before.



THE DOMINION PEDAL ORGAN.



A. REED & SONS.

THE REED PIANO.

IT will be quite within the bounds of truth to say that the old-established firm of A. Reed & Sons fairly covered itself with glory at the World's Columbian Exposition. A reference to the text of their award, which appears on page 239 of this volume, will verify this statement, for the award declares: "*These pianos are built on a new and scientific method,*" and mentions eight special points of excellence. "*Quality, not Quantity,*" is the motto of A. Reed & Sons, and right loyally do they carry out this maxim.

A. Reed & Sons are the pioneer piano company of the great west. Mr. A. Reed, the founder of the firm, was the first dealer to bring a piano into this vast western metropolis, and this interesting event occurred no less than 53 years ago, in the year 1842. Alanson H. and John W. Reed, sons of the founder, who constitute the present firm, have, figuratively speaking, been cradled and brought up in the very atmosphere of pianodom, and few men have had greater facilities for becoming experts of the expert than these gentlemen. Their numerous patents are of the highest value. The Reed tone is superb, combining the volume of a concert grand with the highest degree of purity and sweetness. Their patent wheel agraffe, vibrating bar and sound-board construction are among the valuable and meritorious of latter day inventions. They are, in a great measure, the secret of the superb tone of the Reed pianos.

The following four statements made by A. Reed & Sons concerning these instruments are worthy of special prominence, and speak for themselves:

FIRST—That the Reed & Sons' pianos were awarded a Grand Prize Medal at the World's Columbian Exposition, Chicago, 1893.

SECOND—That the Grand Diploma, also awarded the Reed & Sons' pianos at the World's Columbian Exposition, enumerates more points of excellence and progression than any World's Fair award ever given, either in Europe or America.

THIRD—That the Reed system of construction was considered of such value that the World's Columbian Exposition conferred upon the inventor, J. W. Reed, an additional Grand Diploma of Honorable Mention.

FOURTH—That in the Official Report to the German Government upon musical instruments at the World's Columbian Exposition, the Reed & Sons' was the *only* American piano receiving the honor of a special mention. The report was made by Herr Max Schiedmayer, one of the most celebrated piano manufacturers in Germany.

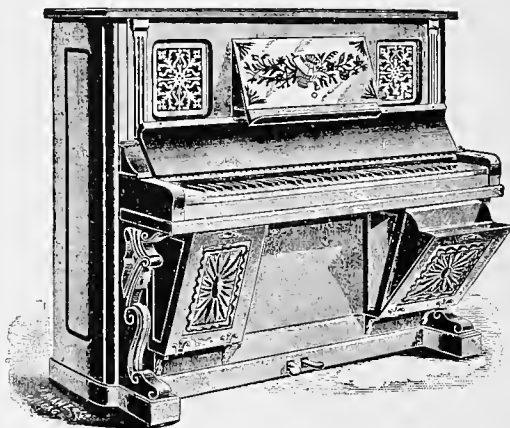
The endorsement by this official report to the German government fully substantiates and justifies the World's Columbian judges in the sweeping terms used in the award to the Reed piano.

The exhibit of A. Reed & Sons at the Columbian Exposition consisted of five completed and one "skeleton" piano, the latter designed to display the special features and patents to which reference has been made in this article. All of these pianos were built upon what is termed the Reed system—a system involving many radical changes from the old ideas, many of which are innovations of genuine importance. There can be no doubt of the future of the Reed & Sons' piano in the art world, as it embraces many features of such peculiar merit as to command the attention of the rapidly developing class of music lovers who possess the knowledge requisite to the appreciation of really fine pianos.

The award granted to A. Reed & Sons is exceedingly full and comprehensive, and it will be found worthy of the careful attention of all interested in the progress of piano manufacture in America.

THE PICK SISTERS.

WE take pleasure in drawing the attention of manufacturers and the musical public generally to a remarkably clever invention in the shape of a music cabinet which can be attached to pianos and organs at a moment's notice without in any way defacing the instrument. The Cabinet was attached to a "Crown" piano in Geo. P. Bent's exhibition in Section "I" at the World's Fair, and we feel assured that the invention only wants to be more generally known to the trade to be in great demand. The Pick Sisters, of 2110 Wabash Ave., Chicago, are the sole agents and manufacturers of the cabinet, and Mr. Pick Sr., holds the patent, dated June 17, 1880, the invention of his son-in-law, Mr. J. J. Elias, of Chicago, who is the inventor of some very profitable patents. No screws or nails are required to fix the cabinets, which will hold 180 pieces of sheet music, and, as will be seen by the cut, are not only an ornament to the instrument but are within easy reach of the performer. The invention can be utilized to take the place of the piano legs with all the advantages of the cabinet and being much more ornamental. Mr. Pick Sr., who is about to retire from business, does not care to devote the time necessary to bring the invention before the musical public and is anxious for the patent to be utilized by some live manufacturer; he feels so sure of its ultimate success that he would be willing to provide the necessary capital to bring the invention to the front, provided the right man came along. Under these circumstances it seems to us a good opportunity of "catching on to a good thing" with little or no risk, and any manufacturer who feels interested in the idea should place himself in communication with Mr. Pick, who will be pleased to furnish further details; it can do no harm and might turn out a "real good thing." The cabinet is now in use on the pianos of several millionaire families in Chicago and is spoken of in the highest terms by the users. The piling up of music on the top of the piano must undoubtedly effect the tone, besides being inartistic. It is well to note that the cabinets are made to slant inwards so that in the case of duet playing they are not in the way of the performers. The idea is distinctly unique and only wants to be pushed to the front by a thoroughly responsible and energetic firm; it is simple, useful and ornamental, three valuable attributes, and properly handled should prove a money maker. The invention was inspected by large numbers of people at the World's Fair and evoked numerous expressions of appreciation. It obtained a medal and award, a copy of which we append:



EXHIBITOR.

Group 158.

Class 936.

PICK SISTERS, Chicago, Ill.

Exhibit--Music Cabinet Attachment to Pianos.

This exhibit deserves an award:

For its adaptation to the classification of scores.

Approved K. BUENZ, (Signed)

President Departmental Committee.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Individual Judge.



SOME NOTABLE NON-EXHIBITORS.



UNMATCHED though it was by any that had gone before, the aggregation of exhibits in Section "I" was by no means a complete exposition of America's musical industries. Magnificent as it was, both in the individual displays and in its bewildering entirety, there were still lacking the representations of many of the manufacturers whose names are in themselves synonymous of boundless enterprise and unchallenged excellence. Just why these progressive houses chose to permit so great an opportunity for displaying their strength to pass unprofited it is not within the province of this work to determine. Some of them gave their reasons in reply to invitations to take part in the Columbian Exposition; others made them known later, and still more permitted the world to draw its own conclusions. And it is only

fair to say, that in the majority of cases, causes the reverse of a sluggish interest in the Columbian Exposition, or of any lacking enterprise, accounted for their absence. Several very prominent manufacturers had made extensive preparations to take part both in the display and in the contest for awards, but finding it impossible to perfect their plans in time withdrew at a sacrifice; others were ready to enter their displays, when some objectionable ruling of the Fair authorities, or complaint as to location, interposed discontent sufficiently deep to prompt a withdrawal. The causes hinted at, and others purely of expediency, left wide gaps in the ranks of the American piano and organ makers. And while the purpose of the present work is mainly to set forth the achievements of the manufacturers who took active part in the Fair, we believe that its permanent interest will be greatly enhanced by making it not only a record of the Fair but a reflex also of the American piano industry generally during the Columbian year. Therefore, in succeeding pages will be found short chapters descriptive of some of the more enterprising and progressive manufacturers whose instruments were not represented within the gates of the World's Columbian Exposition.





WILLIAM STEINWAY.

STEINWAY & SONS.

THE active organization of Steinway & Sons consists of William Steinway, president; Charles H. Steinway, vice-president; Charles F. Tretbar, treasurer; Nahum Stetson, secretary. The manufacturing department of the house is in charge of Henry Ziegler and Frederick T. Steinway.

William Steinway was born in Seesen, Duchy of Brunswick, March 5, 1836. He is the fourth son of the late Henry Engelhard Steinway, the first piano maker of the name. Arriving in America in 1850, when 14 years of age, he was at once apprenticed, at his own request, to William Nunns & Co., and on March 5, 1853, having become a thorough mechanic, he entered into the partnership then formed by Henry Steinway and his sons. William Steinway is the sole survivor of the original house. Charles and Henry Steinway, Jr., died in March, 1865; their father followed them in 1871; Albert, the youngest brother, died in 1877; Theodore, the eldest of the family lived until 1889.

The history of the great house of Steinway & Sons is embodied in the life work of William Steinway. The building up of the mercantile and financial departments has been the work of his genius. His remarkable perception, sound judgment and strict integrity have won him a record excelled by none. He is the founder of the manufacturing town of "Steinway," at Astoria, and holds a controlling interest in the various enterprises incidental to its comfort and development. Here live a large number of the skilled artisans who work in the various Steinway factories, and for their comfort the park, school and baths of that pretty little town have been built. Mr. Steinway has received many testimonials of respect from noble and royal personages, but nothing writes his name so high as the robust health and the self-respecting manhood characteristic of his hundreds of workmen. Their fine physique, intelligent and contented faces and air of pecuniary prosperity show that one man at least has solved the employer's part in the greatest question of the labor problem. It was on account of Mr. Steinway's success in solving these industrial questions, and also because of his ceaseless efforts to promote the welfare of his German countrymen in America, that the present Emperor of Germany honored him with the Red Eagle, third class, a distinction rarely conferred outside of the nobility. Mr. Steinway is not only the founder of the town of Steinway in America, but is an honorary citizen of Seesen in Germany, which he has presented with a park, named in his honor. In the Seesen school he maintains no less than seventy-five annual scholarships, besides having founded six yearly prizes for scholarship.

Mr. Steinway is an American citizen who believes in lending a hand in all public interests. He was a member of the Committee of Seventy, appointed in 1871 to break up the Tammany Ring; he presided over the mass meeting at Cooper Union in 1886, which endorsed the nomination of Abram S. Hewitt for mayor. He is now serving a second term in the Rapid Transit Commission, and by unanimous vote he was made president of the Electoral College, which, in 1892, declared Cleveland elected president of the United States.

Mr. Steinway is honorary member of the Royal Societies of Fine Arts of Stockholm and Berlin, and of the Academy of St. Cecilia, Rome, founded by Palestrina. He has also been honored through his house with the decoration of the Grand Swedish Gold Medal.

A man of strong financial standing and of varied talents, his activities in the business world have not been confined to the labors of Steinway & Sons. He was one of the founders of the Bank of the Metropolis, of which he has always been a director. He is also vice-president of the German Savings Bank, New York, and the Queens County Bank of Long Island City, and a director in the Steinway Railway Co., of Long Island City and the New York and College Point Ferry Co. He is also president of the New York Pianoforte Manufacturers' Association. He is a member of the Manhattan Club; the Liederkrantz Society, of which he has been twelve times president; the American Geographical Society, and the New York Historical Society, and is honorary member of the Arion Club.

The sign of a great organizer is the quality and fitness of the men whom he attracts to himself to



FREDERICK T. STEINWAY,
C. F. TRETBAR,

HENRY ZIEGLER,
— OF —
STEINWAY & SONS.

CHARLES H. STEINWAY,
NAHUM STETSON.

carry out his plans. No nicer test could be applied to the real greatness of Mr. Steinway than the value of the men whom he has introduced into the house of Steinway & Sons. They comprise:

Charles H. Steinway, born in New York, June 3, 1857. Since his entrance into the firm, Mr. Steinway has always been most closely associated with the financial policy of the house—a policy equally conservative and energetic—equally liberal, clear-sighted and far reaching. He is also director of the Pacific Bank and vice-president of the Citizens' Savings Bank, both of New York City.

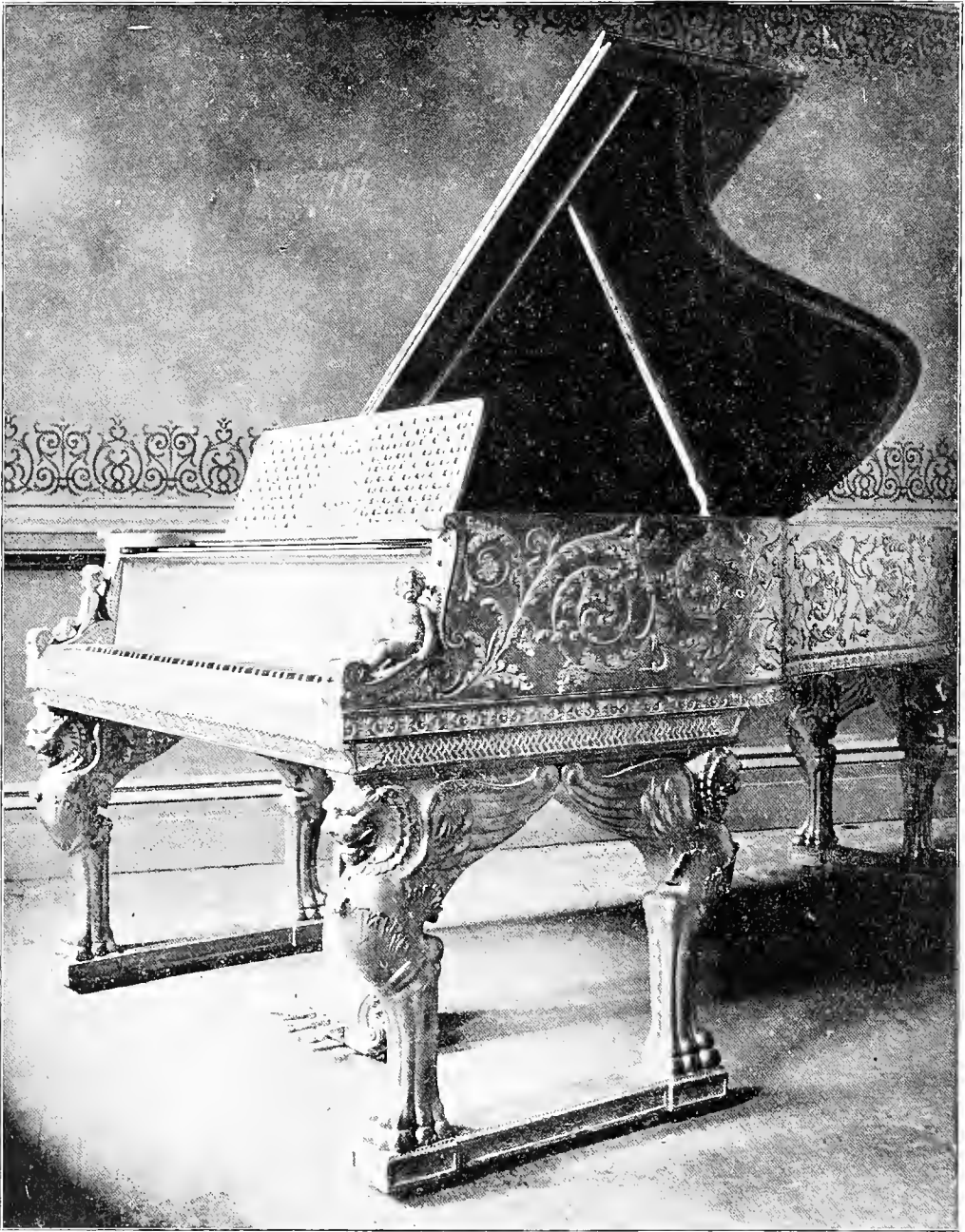
Frederick T. Steinway was born in New York, February 9, 1860. Mr. Steinway is a graduate of the School of Mines of Columbia College, and is an authority on metallurgy. He is one of the most expert judges of wood in America, and is remarkable for his skill in selecting and curing it for the various uses of piano-manufacture. The Steinway lumber yards at Astoria, conceded to be the finest yards in private hands in the world, are in his charge. Frederick T. and Charles H. Steinway are sons of the late Charles Steinway.

Henry Ziegler, son of Jacob Ziegler and Doretta, daughter of the late Henry Steinway, was born in New York, October 30, 1857. Mr. Ziegler was taught the art of piano-making by his uncle, the late Theodore Steinway, and was associated with him in perfecting the many inventions and discoveries which have distinguished the career of that great piano-maker. At the death of Mr. Theodore Steinway the care of the Steinway scales and all kindred responsibilities devolved upon Mr. Ziegler. The constant progress toward perfection which the piano has made during the last few years is due to his skill. The recent patents taken out by Steinway & Sons evince the originality and genius and foretell the brilliant future of the inventor. Messrs. Charles and Frederick Steinway and Mr. Ziegler each served a regular apprenticeship in the factory under the personal teaching of Theodore Steinway before they were admitted to membership in the house.

Charles F. Tretbar was born at Brunswick, Germany, February 13, 1832, of a family which numbers many celebrated artists. He received a careful education in music and literary branches, and was destined for the musical profession. At the age of fourteen, however, he entered a mercantile house in Leipzig, engaged in English trade, and four years later accepted a position in the largest French importing house in the same city. When twenty years old Mr. Tretbar emigrated to America, where, after various changes, he accepted an offer in 1865 to enter the service of Steinway & Sons. Here his fine business training, his comprehensive views and nice musical instincts made him an integral element of the success of the house.

Nahum Stetson was born at Bridgewater, Massachusetts, December 5, 1856. He is a descendant of an old New England family, who came from Kent, England. Among the other branches of a liberal education he studied music with B. J. Lang, of Boston, and William Mason, of New York. Mr. Stetson was secretary to the Bureau of Machinery at the Centennial Exposition, and accepted a position in Steinway Hall that same year. His great ability soon brought him into active association with Mr. William Steinway in the mercantile department which has been for many years Mr. Stetson's especial charge. With his usual foresight Mr. Steinway placed at the head of his mercantile department a man whose noble ideal of business honor, whose keenness of insight, kindliness of purpose, and strict integrity have in the seventeen years of his business career exercised a most powerful and wholesome influence on the entire piano trade. He has not only greatly built up the business of Steinway & Sons, but in so doing has strengthened the whole American industry of piano-making. Mr. Stetson is vice-president of Lyon, Potter & Co., Chicago; treasurer of N. Stetson & Co., Philadelphia, and treasurer of Bollman Bros. Co., St. Louis.

A brief history of Steinway & Sons will prove interesting. The first Steinway piano was made by Henry Engelhard Steinway with his own hands at Seesen. Its construction occupied the leisure of a whole year. When Theodore Steinway, for whom this famous piano was built, was fourteen years old, the business of manufacture was so well perfected that the Steinway piano took the premium at the Brunswick Fair. In 1850 the family removed to New York, leaving a thriving trade behind them in charge of Theodore Steinway, and bringing sufficient capital to start a new manufactory. Three years were occu-



Steinway & Sons' "Fancy Grand" Piano, in the New York State Building.

plied in learning American methods of work and then the factory was opened in Varick street by the father and his sons, Charles, Henry and William. A year later, March, 1854, the American Steinway piano took its first premium at the Metropolitan Fair, held in Washington, D. C. Their new overstrung pianos were next exhibited at the American Institute, held in New York Crystal Palace, in 1854, and took all the prizes. The London Exposition followed in 1862, and the Paris Exposition in 1867, at which the Steinway pianos received the first prize medal and the grand gold medal respectively.

The piano received at least thirty-five premiums at the principal fairs in the United States between the years 1855 and 1862, since which time the house has been an exhibitor at international Expositions only.

At the Vienna Exposition of 1873 Steinway & Sons did not exhibit, but the jury of awards embodied in their report the following remarkable statement:

"It is much to be deplored that the celebrated path-breaking (*bahn-brechende*) firm of Steinway & Sons, to whom the entire pianoforte manufacture is so much indebted, did not exhibit," and the Official Reporter placed on record the fact that "more than two-thirds of the pianofortes exhibited were imitations of the Steinway instruments."

The majority of the prizes awarded on this occasion were carried off by pianos built on the Steinway model. Since the purchase by Steinbeis of a Steinway grand to be placed on exhibition at the Royal Permanent Exposition of Wurttemberg, as a model for the improvement of German piano-making, German makers have adhered closely to the Steinway theory of construction.

At the Centennial Exposition, 1876, Steinway & Sons received the two first prize medals and a testimonial signed by all the judges, stating that the Steinway piano combined the highest number of points of excellence, viz.: 95 1-5 out of a possible 96. No Steinway pianos were exhibited at the Columbian Exposition. The New York State Building, however, contained a magnificent grand built for it at the request of the New York State Committee.

The progress of the house of Steinway & Sons has been most rapid. Opening in Varick street in 1853, where the largest possible output was fifty pianos a year, the regular manufacture of these instruments—far the most expensive in the world—now numbers more than three thousand a year.

As early as 1860 a large factory was built on Park avenue, which three years later occupied twenty-six city lots and extended from Forty-second to Fifty-third streets.

In 1866 Steinway Hall, the home of the Damrosch and Thomas orchestras, the Philharmonic Society and the Oratorio Society, was built. The tract of land at Astoria, over a mile long, comprising four hundred acres and possessing a water frontage of more than half a mile, was purchased in the years of '70 and '71. In 1872 were erected the steam sawmill for the special purpose of sawing logs twenty-six feet long, and the various foundries. The piano-case factory, which contains many superb machines invented by Theodore Steinway and his brothers was erected in 1879. The buildings and the lumber yards with their seven millions of feet of choice lumber, comprising the Steinway manufactory at Astoria, occupy twelve acres. The water basin containing millions of square feet of logs, the canal supplying it, the docks, are only single items in the superb equipment of this grand industry. Steinway itself is well built, well drained, well laid out, and possesses—through the princely gift of its founder—church, free school, free kindergarten, free library, free park, free public baths, and all similar accessories of a well planned city. The total value of the entire Steinway plant is not less than three million and a half dollars.

The unequalled distributing point of Hamburg, Germany, contains a large finishing factory, erected in 1830. The London house of Steinway & Sons was opened in 1875, and the London Steinway Hall was opened in 1880. From this building Steinway pianos have gone out to the houses of nearly all the great nobles of England. Through its sub-agencies the house is represented in Spain, Italy, France, Norway, Sweden, Russia, Austria, Hungary, even in Australia and the great cities of South America.

So immense has become the business of Steinway & Sons that in 1890 it became necessary

to devote the New York Steinway Hall to manufacturing uses. The hall, 75 feet wide, 125 feet long and 44 feet high, was all cut up into four large lofts and now contains 200 workmen. Steinway & Sons as a whole employ over fifteen hundred men.

The work of Steinway & Sons in the musical development of America has been all-important. This part of the career of the house has been projected and carried out by C. F. Tretbar, an artist himself and a manager who has introduced to American audiences nearly all the greatest virtuosos of piano-playing. Steinway pianos were played in America by Rubinstein and Paderewski, the two artists who more than any other have stamped American ideals of piano-playing with the image of their genius. Mr. Tretbar's management has been remarkable for the impetus it has given to concert playing as an art in which women may compete on an equal footing with men. Mehlig, Hopekirk, Topp, Carreno, Krebs, Bloomfield, Aus der Ohe, and Essipoff in this country, and Menter and Janotha in Europe have all played successfully under the care of Steinway & Sons. Steinway artists have gone forth on their mission of culture throughout the length and breadth of America, and at home Steinway teachers—Henry Timms, S. B. Mills and William Mason—have trained thousands of musicians who are scattered all the world over.

The house has its reward!

The royal honors which decorate the Steinway pianos—honors granted by Italy, Spain, Germany, Sweden and England alike, are the recognition of the highest perfection of a great American art, the roots of which are nourished in American homes. Of the more than eighty thousand Steinway pianos distributed throughout the world, the vast majority are the valued treasures of American households. Poetry and literature are supposed to thrive on famine, but under no other conditions than the universal diffusion of education and wealth, characteristic of America, could the art of piano-making, as practised by Steinway & Sons, have reached its present perfection. It is American art, produced for, sustained by, American culture.

GILDEMEESTER & KROEGER.

REGRET has been expressed that so excellent a piano as the Gildemeester & Kroeger failed to find a place in the splendid array of American instruments in Section I of the World's Columbian Exposition. The causes which prompted the manufacturers to remain silent at such a time are, however, of such a nature as to create no surprise at their action, when it is considered that the firm, notwithstanding its prominence, was almost in its infancy when the great World's Fair was projected. Just a year before the opening of the Exposition the first Gildemeester & Kroeger piano was shown in Chicago. It created much admiration and proved at once that the very unusual combination of experience and skill in the two essential departments of piano making, as exemplified in the members of the new firm, was to bring most satisfactory results. For in Mr. P. J. Gildemeester and Mr. Henry Kroeger the trade and public recognized two of the ablest and most energetic men associated with the art of piano manufacture in this country. Therefore much was expected of this combination. And that every anticipation was fulfilled is shown by the fact that such was the activity demanded in the Gildemeester & Kroeger factory that it was deemed impossible to give the time and attention required by a display at the World's Fair. And so there was no representation of these instruments in Section I. As to the *personnel* of the firm of Gildemeester & Kroeger, and the key to their rapid growth, we can do no better than to reproduce here an extract from THE PRESTO YEAR BOOK of 1892-93:

"In 1891 this house was established. It was a union of great forces. Mr. Henry Kroeger, who had been in business for himself several years past, formerly spent twenty-one years in the service of Messrs. Steinway & Sons as superintendent of their great factories. Mr. P. J. Gildemeester had been for many years the managing factor of the New York branch of Messrs. Chickering & Sons, and his career is probably unexcelled by that of any other individual connected with musical interests. Here is a joining of a

piano-maker, who is admittedly one of the best in the country, and the business manager whose career in his sphere had been the highest.

"Henry Kroeger was connected with the Steinway factory for twenty-four years, before he began manufacturing his own pianos, and is already recognized as an original thinker among piano-makers.

"P. J. Gildemeester was connected with Chickering & Sons for twelve years. He began as a retail salesman, and later on assumed charge of the wholesale department and general management of the business.

"Here we have in these two men the best practical working combination that could possibly be formed—two of the best equipped men in the two great essentials of a pianoforte business, the manufacture and the sale of the instruments.

"The name Gildemeester & Kroeger sounds well. There is a musical and staple ring about it, and their instruments will possess as strong an individuality as the name of the firm, which will become popular with the trade, who are already thoroughly familiar with the names of each, now announced in combination."

Mr. P. J. Gildemeester was born in New Orleans in 1849, and has lived in a musical atmosphere from childhood. He can claim a number of eminent musicians among his relatives, including the great Gottschalk, "the American Chopin" and poet of the piano. He entered the house of Chickering in 1878 and in time his energy and loyalty were rewarded by a membership in the firm, which he did not relinquish until he embarked in the new enterprise with Mr. Kroeger. And it may fairly be added that the flattering prediction contained in the extracts above presented, concerning the future of the Gildemeester & Kroeger piano, has already been verified. The piano is known wherever music is cherished, and it is everywhere respected as a work of art in the highest sense.



THE WISSNER PIANO.

ONE of the younger of the famed American pianos which took no part in the Columbian Exposition is the Wissner, which has been before the musical world comparatively but a few years. Mr. O. Wissner, the manufacture of this admirable instrument, is however, the reverse of a novice in the art of piano construction, and it is his experience and skill that have made possible the rapid progress already referred to. When Mr. Wissner determined to embark in the somewhat hazardous undertaking of introducing a new piano he placed his ideals high, and strove at the start to realize them. Nothing was too good in materials, and nothing short of perfection could satisfy him. This was his aim and how near he has come to realizing it the Wissner piano of to-day and the measure of its success afford the best answer.

Before beginning the manufacture of pianos, Mr. Wissner had long been engaged in retailing instruments and, more than that, he had been a life-long musician and enthusiast. So that he was, by education and experience, well equipped for the work upon which he has devoted the chief energies and ambitions of his career. After demonstrating the correctness of his scientific theories as applied to the popular upright piano, and that the practical results of his musical scale were satisfactory, Mr. Wissner turned his attention to the production of a grand piano worthy of his growing fame. On the first of December, 1893, the Wissner grand made its debut at one of the Seidl matinees in Brooklyn. The concert was a classical one and the audience correspondingly critical. The result was most gratifying to the manufactures of the Wissner piano. The instrument was a pronounced success, and its star has continued in the ascendancy ever since.



OTTO WISSNER.

To-day the Wissner is ranked high among the American pianos. It is used by prominent artists and is prized by good performers in the leading music centers. The factories of the Wissner piano are in Brooklyn, N. Y., where they present an imposing appearance, being of mammoth proportions and equipped with the most modern appliances for the production of high class instruments. There is no doubt but that the Wissner piano has before it a great future, and that its admirable qualities will con-

tinue to attract the attention of artists and discriminating music lovers generally.

On the occasion of the Seidl matinee above referred to, the pianist was Mme. Julia Rive-King, who scored a notable triumph. This brilliant American pianist is the wife of Mr. Frank H. King, the well-known piano expert who is associated with the Wissner piano. Among other prominent pianists who prefer the Wissner piano is Mme. Emil Pauer, wife of the eminent conductor, and during a single year the instrument has taken part in no fewer than 134 concerts by Anton Seidl and the Metropolitan Orchestra, of New York.

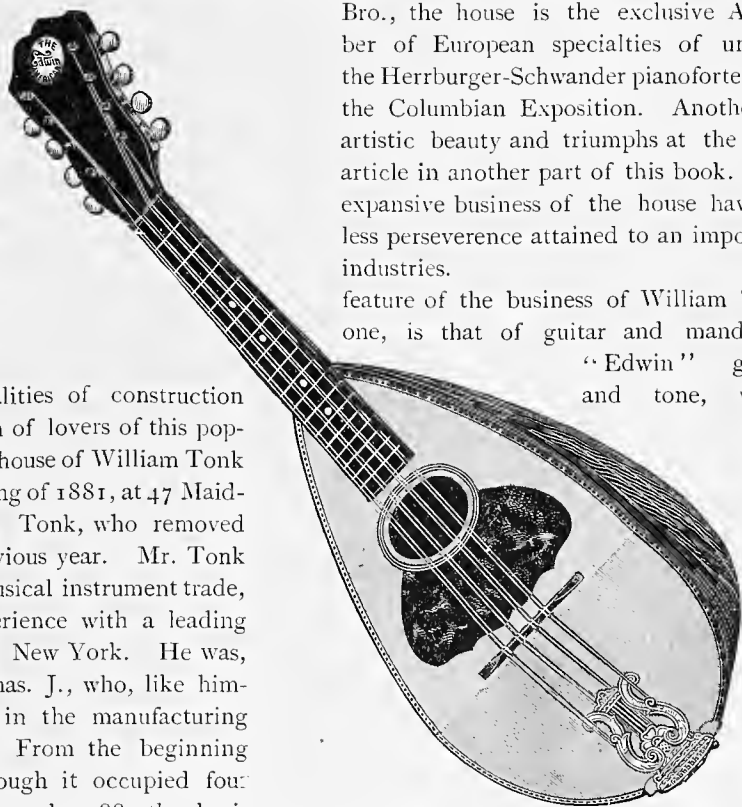
WILLIAM TONK & BRO.

ONE of the conspicuous houses in the special lines of small musical goods that did not exhibit at the Columbian Exposition is that of William Tonk & Bro., of New York City and Chicago. However, it is not exactly true that this house took no part in the great Fair, for in the exhibit of the Tonk Manufacturing Co., a review of which appears in another part of this history, the New York house was also indirectly represented. For the two houses are closely interwoven one with the other, each working with an eye to the interests of both.

The New York house of William Tonk & Bro. is recognized as one of the strongest in the line of small musical goods and specialties. Its trade reaches out to the very corners of the nation, and even beyond its uttermost limits. In addition to the complete lines of general musical merchandise carried by William Tonk & Bro., the house is the exclusive American representative of a number of European specialties of unquestioned merit. Among these is the Herrburger-Schwander pianoforte action which made a fine display at Marquetry, whose length in a special department in the arrangement and tire- American piano

Still another very important feature of the business of William Tonk & Bro., and their popular one, is that of guitar and mandolin manufacture. Their popular "Edwin" guitars have, by their peculiar qualities of construction and tone, won a foremost place in the esteem of lovers of this popular instrument everywhere. The house of William Tonk & Brother was founded in the spring of 1881, at 47 Maiden Lane, New York, by William Tonk, who removed from Chicago to New York the previous year. Mr. Tonk and bred in the musical instrument trade, having had twenty-one years' experience with a leading Chicago house before his advent in New York. He was, in self, had many years' experience in the manufacturing and musical merchandise branch. From the beginning the firm was prosperous, and, although it occupied four floors of the building in Maiden Lane, by 1887 the business had increased to such an extent as to necessitate the removal to the present quarters, No. 26 Warren street. In 1890 the firm opened a branch house in Chicago, in connection with the Tonk Manufacturing Co., at 271 Wabash avenue. Recently the Chicago branch of the house was incorporated under the style of The William Tonk & Bro. Co., and removed to elegant and commodious quarters in the Mason & Hamlin Building, 250-252 Wabash Avenue. This branch house is in charge of Mr. Otto Pressprich, Jr., who has been for a great many years connected with the firm in the capacity of salesman.

The combined output of the enterprises owned and controlled by this firm is very large and affords a fine illustration of the great results that may be achieved by vigorous business policy coupled with good judgement and foresight.



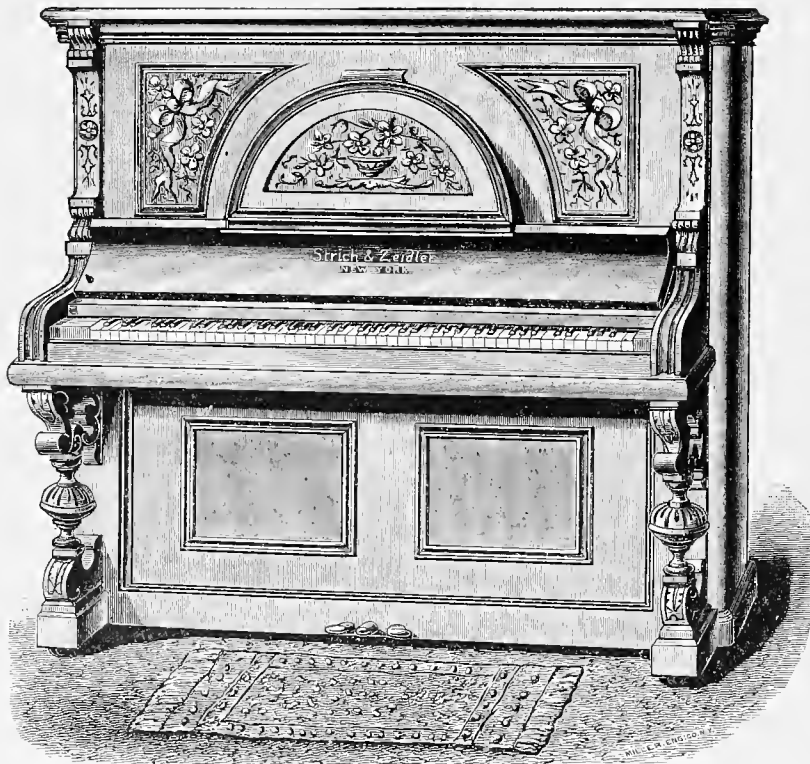
STRICH & ZEIDLER.

IT was not to be expected that any but pianos of the more pretentious manufacturers would find place among the instruments at the World's Columbian Exposition. There are many American pianos whose manufacturers had not yet attained to the state of material advancement which would justify the great expenditure necessary to an adequate display in Section I. Some manufacturers of meritorious instruments also could not find the time required, nor spare the stock requisite, to so important an Exposition.

Among the pianos so conditioned when the World's Fair project took shape was that of Strich & Zeidler of New York. But if the Strich & Zeidler pianos did not find opportunities for a display, and the attendant honors of the great Exposition, the verdict of the public as to their merits is none the less conclusive. Its makers are practical in every sense of the word, and their skill in piano construction has been acquired by years of experience in some of the old and most celebrated factories of the east.

The firm of Strich & Zeidler consists of Wm. Strich and Paul M. Zeidler, both members of that

energetic, intelligent class of workers generally denominated as self-made men. Both of the partners are, as we have already said, thoroughly practical. They put into their pianos a share of their own personal toil, and every instrument is thus impressed with the characteristics of both. This doubtless is one of the reasons for the uniform excellence of the Strich & Zeidler pianos; and that they are admirable the testimony of the piano dealers and other experts the country over affords ample proof. Their manufacturers have unswervingly adhered to what they regard as the correct principles of piano manufacture, refusing to apply any untried experiments and preferring to rest the results of their en-



deavor upon means of their own, rather than to risk any borrowed plans however promising. Therefore the scales and other characteristic features of the Strich & Zeidler pianos are of their own designing. In the matter of cases, also, the Strich & Zeidler piano is largely an original creation. In connection with this article is an engraving which will give a good idea of the chaste appearance of the Strich & Zeidler cases. Of the even more important principles of the piano we have already said enough to faintly foreshadow the future which must be in store for the enterprising firm whose product it is. When the next World's Fair unfolds its wonders it is probable that the Strich & Zeidler will win its share of the honors.

THE WILCOX & WHITE ORGAN CO.

GR^{EAT} as was the collection of American musical instruments in Section I of the Liberal Arts Building, it was by no means complete as an exposition of what the country has done and is doing in the mechanical departments of art. Among the instruments of pre-eminent qualities, and of world-wide fame, that failed of representation at the World's Columbian Exposition are those of the Wilcox & White Organ Co. And these admirable instruments have such peculiar claims to popular attention that their absence was very generally remarked by music lovers who are familiar with them. In all the list of American musical instruments there are none more rich in the elements of novelty and beauty. The Wilcox & White organs have for many years maintained a place in the front rank of reed instruments; in points of tone quality and in graceful designs of cases, they have no superior. Nor have their manufacturers been content to stop even here. They also deserve the reputation their instruments have won for them as innovators. Invention has added to their fixed excellence, and thus the Wilcox & White organs have kept in the lead. This fame for novelty is what caused surprise and even a disappointment that the Wilcox & White Organ Company did not find a conspicuous place in Section I of the Liberal Arts Building.

And the absence of the products of the Wilcox & White Organ Company was the more regretted because of the peculiar adaptabilities of some of their specialties to public display. In the entire range of modern musical instruments there are none of more general interest, or that present greater attractiveness in the way of variety, than the latest triumph of the Wilcox & White Company. We refer now to the "Symphony," the automatic, been brought to a point of absolute judgment of our day can this really marvelous mechanical possible forms of music—the to a mechanical instrument is to and to concede to it merits or though automatic musical instrument their adaptability to the higher was reserved for the makers of first stage of development the automatic instruments of this order—that is such as were played by means of perforated paper—were not satisfactory to refined tastes, and they gave but little promise of the nobleness of the automatic organs which were to follow. But the germ of the thought was there, and it remained for some expert, some master mind in the invention and practical construction of musical instruments, to develop it. And in the great factories of the Wilcox & White Organ Company this development has been brought to the present state illustrated by the "Symphony." It is an instrument for general use and is, also, an automatic instrument reproducing mechanically the notes of any music supplied. Thousands of pieces have been prepared for the instrument, and new selections are continually being added. And these selections cover the entire field of musical creation, from the popular pieces of the day, the "catchy" songs, waltzes and marches, to the deathless compositions of the old masters. And all of these selections, whether simple or complicated, are performed with absolute perfection as to time, touch and musical effects. The result is so satisfactory that even the most skilled musician, listening to the program but not seeing the performer, would find it impossible to say that it was automatic music and not evoked by the touch of the organist upon the keys.



"self-playing" organ, which has lute perfection, so far as the most penetrate. The very name of instrument suggests the highest symphonic. To apply this term challenge the highest criticism unqualified excellence. Aliments are not of recent origin, needs of musical intelligence "The Symphony." In their

The production of tone and the technical obstacles are overcome by the mechanism, but they are all mechanical features of the Symphony stops. The person stationed at the instrument manipulates the stops which govern the different sets of reeds, just as in playing upon the ordinary organ. But, further,

there are stops also by which even the lights and shades are regulated and the velocity governed, thus permitting of an artistic and individual interpretation of the music.

The organ is the only instrument upon which can be imitated the orchestral effects of the works of the great tone masters. In the sustained tone, the broad sweep of strings and reeds, lies the charm and grandeur of the compositions of Beethoven, Mozart, Handel, Wagner, Mendelssohn and others. All of the effects requisite to the proper interpretation of these masters are produced on the Symphony, and

that, too, by a person having no knowledge whatever of music. From the bright, dashing movement of a Strauss waltz to the exquisite sentiment of Gottschalk's "Last Hope," there is nothing in the tone language that is impossible to the "Symphony." The music of every nation has been searched for the best and most characteristic, and all are represented in the thousands of compositions which have been prepared for this remarkable mechanical instrument.

The Symphonys are winning favor in all parts of the world, and it is noticeable that the demand for them comes largely from the refined elements in society, and from the wealthy classes, as well as from the appreciative lovers of music and the musicians themselves. For the Symphony is an instrument for the artist no less than for



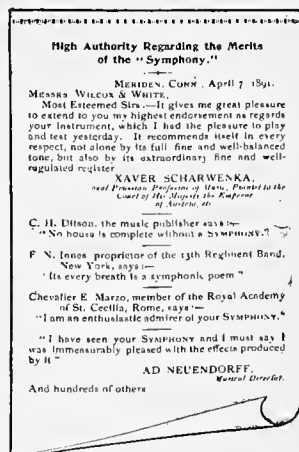
NEW HAND CARVED WILCOX & WHITE. STYLE 950, ORCHESTRAL SELF-PLAYING ORGAN.

the music-loving amateur. It is for those who are expert performers as well as for those who have not reached the point of advancement which may give pleasure to others. And, so far from discouraging the study of music, the "Symphony" creates a desire to obtain command of the instrument, and a thorough understanding of the compositions played. It aids the teacher and operates as a guide and example to the industrious student. To the home there could be no more desirable acquisition, as it affords delightful entertainment at any time. As an article of furniture there is scarcely anything more beautiful or, in the case of the costly styles, more ornamental.

The makers of the Symphony, Wilcox & White, of Meriden, Conn., enjoy an enviable reputation. The senior, Mr. White, has been actively engaged in manufacturing and developing the organ for over forty-five years. He has produced many valuable improvements in organ building. His three sons, brought up in the business under his tuition, have had an experience of thirty, twenty-three and twenty years, respectively, in every branch and all are experts. Father and sons are, as they have been from the first, daily engaged in conducting their extensive business and developing new features.

The Wilcox & White Organ Co. was founded in 1877 by Messrs. H. K. White, H. C. Wilcox, J. H. White, E. H. White, Howard White, and others. The place of its foundation was Meriden, Conn.,

where it has since remained, and its style of firm title has been unchanged from the date of foundation to the present time. The first building occupied by the factory contained about 52,000 square feet of floor space. At the present time the area of floor space at the command of the company is about 85,000 square feet. The output reaches about 10,000 a year, and these are shipped to almost every point in the civilized world. Besides organs, the inventive skill of the members of the firm has been applied to the production of attachments for use on organs of other makes as well as their own, one of the principal of these being the independent foot pedal attachments whereby organists can obtain the practice in pedal exercise without having recourse to church instruments therefor. The *personnel* of the company has remained unaltered since its organization, the only important change having been necessitated by the death, a few years ago, of Mr. Wilcox, who at the time of his death was president of the company. At present the officers of the company are: J. H. White, president and treasurer; F. W. Bemis, secretary and assistant treasurer. H. K. White is the mechanical superintendent; Howard White, superintendent of factory, and E. H. White superintendent of tuning department.



THE BRIGGS PIANO CO.

ONE of the foremost of the American pianos whose makers took no part in the Columbian Exposition is the "Briggs," whose fame is such as to suggest most satisfactory results had the instrument found a place in Section "I." The career of the "Briggs" has but few parallels even among the many progressive pianos of the present time. In a sense its position is unique, in that it seems to combine to an unusual degree the musical requisites of a highly artistic piano with a surpassing beauty of case and perfection of external finish. There is certainly no instrument of which it can more truthfully be said that it charms with equal grace both eye and ear. The Briggs Piano Co., of Boston, is in the best sense a progressive house. The business was founded in 1868 by Mr. Charles C. Briggs, who was born in Boston in 1822. After receiving a thorough education, supplemented by practical and technical studies in mechanics and acoustics, Mr. Briggs began the study of piano manufacture in 1858. Ten years later, he embarked for himself.

Mr. C. C. Briggs, Jr., the secretary of the company, was born in Boston in 1856 and has from early manhood been associated with his father in the development of the Briggs piano. Mr. E. W. Furbush, vice-president and manager, is one of the most widely known and successful men in the American piano trade. His wide acquaintance and broad experience are invaluable. Mr. F. D. Irish, the treasurer, is another popular member of the piano industry and his share in the progress of the Briggs Piano Co. is a large factor in its success. Mr. Irish has entire charge of the company's financial department and sedulously cares for this important part of the business.

THE MERRILL PIANO CO.

ANOTHER of Boston's progressive piano industries is that of the Merrill Piano Co., of which Mr. J. N. Merrill is the active head. In design of case, tone and, in fact, every essential of a thoroughly reliable piano, the product of this company is worthy of high commendation. The Merrill piano has received the indorsement of the critical press and among its admirers are many of the foremost pianists, who have not hesitated to speak in highest terms of the instrument in every essential feature, from tone quality to the delicate sensitiveness of touch. The Merrill piano is now in the thirteenth year of its manufacture, having been for nine years manufactured by Mr. Geo. H. Ash, who

still superintends every detail of construction and selects all material used. Mr. Merrill's long experience in the piano trade confers on him a thorough knowledge of the requirements of the best musical talent, which knowledge he uses to its utmost in his department.

HARDMAN & LA GRASSA.

A NEW firm bearing the precedent and force of an old and honored name, is that of Hardman & La Grassa, of New York City. Running back almost to the dawn of piano making in America the name of Hardman has always borne an enviable reputation. Mr. Hugh Hardman, senior member of the firm of Hardman & La Grassa, came to America from England in 1841. A year later he put his first piano upon the market. Through changes of fortune, Mr. Hardman finally built his business to enormous proportions and then retired from active life. But in 1893 he concluded to re-enter the field and, associating himself with S. La Grassa, one of the most practical piano makers of the time, he established the Hardman & La Grassa piano. Already the piano has won a reputation for thoroughness of construction, progressiveness of ideas and splendor of tone and artistic characteristics. The piano promises to have a great future among America's first-class pianos.

THE BROCKPORT PIANO CO.

AMONG the younger American pianos which have made a favorable impression upon the musical public, is that of the Brockport Piano Manufacturing Co., of Brockport, N. Y. The instruments produced by this company are of unusual grace of design and they contain every characteristic of a thoroughly good piano. Though they have been in the market less than three years they have already attained to wide popularity and have warm admirers in all parts of the land. The officers of the company are F. F. Capen, president; Wm. Dailey, vice-president; and R. C. Hull, secretary and treasurer. These gentlemen are all experienced business men of unquestioned ability and integrity. The president and active spirit in the company, Mr. Capen, is also identified with other comprehensive enterprises, and is widely known for his perseverance and the tireless personal energy with which he endows whatever he undertakes. Mr. Hull, the secretary and treasurer, is a young man of keen insight into affairs of trade, and his conduct of the important duties assigned to him has already gained for him a conspicuous place in the American piano industries.

THE MILLER ORGAN CO.

WE have said that, large as was the representation of American instruments at the Columbian Exposition, the aggregation did not by any means include all the prominent piano industries. The same may be said with regard to organs. And among the excellent instruments of this class which were not represented in Section "I," are those of the Miller Organ Co., of Lebanon, Pa. The Miller organ is one of the reed instruments whose beauty of external appearance and admirable tone characteristics have successfully withstood competition, and enabled its manufacturers to maintain their place against the advance of the cheap pianos which have of late years interfered with the progress of organs of lesser merit. The Miller Organ Co. has been in existence for twenty-two years. When it was first established, the determination was to produce only instruments of the highest grade of excellence. And to this commendable ideal the management has steadily adhered. The Miller organs are everywhere accepted as representing the highest standard of reed instruments, and their popularity extends through the length and breadth of the land, and even further than that, as the company's export trade is constantly growing.

STEGER & CO.

ANY work dealing with the Piano Industries of this country would be incomplete did it not contain a reference to the celebrated Steger. Its artistic qualities are appreciated not only in the West, the home of its birth, but in the East, where it is rapidly obtaining a very strong foot-hold. As with individuals, so with products—some men, not having an opening, an opportunity, made or created for them, by their natural ability and superlative qualities, force their way to the front, in many cases actually having to carve their way. Similarly with a product; no matter how keen the competition—given an excellent, a superior article, *well handled*, and the desired success is bound to come sooner or later. In the case of the Steger Piano, it has come quickly, and we can truthfully say the speedy success attained is well deserved.

The firm of Steger & Co. was established in 1879; J. V. Steger, the founder, was born in Ulm, Wurtemberg, Germany, in 1854, and is therefore still in the prime of life; it is mainly to his untiring efforts and ardent zeal that the Steger piano has proved such a great winner.

The peculiar excellence of the Steger piano consists of its fine quality of tone, very seldom found in other high grade instruments: it is very musical, liquid, round, yet sufficiently brilliant to satisfy the most fastidious taste. The very finest material obtainable is used in all parts of the Steger, the one aim being to obtain *excellence* in every feature—tone, touch, appearance and durability. The name Steger upon the piano is sufficient guarantee of its superior worth. The Company is constituted of men of financial strength and high integrity, whose guarantee is as good as a government bond. The working capital is \$225,000. The factory at Columbia Heights, Chicago, will well repay any visitor interested in pianoforte construction. The output is now 35 instruments a week, and with the new additions and alterations which are now in progress, the minimum capacity will be 75 per week. The patents used by the firm are numerous and of great value; among them may be mentioned the "End-wood Stringbridge," "Fall Board," and the "Techniphone Attachment," the latter a remarkable invention, well worthy of the closest inspection of both artists and musicians generally.

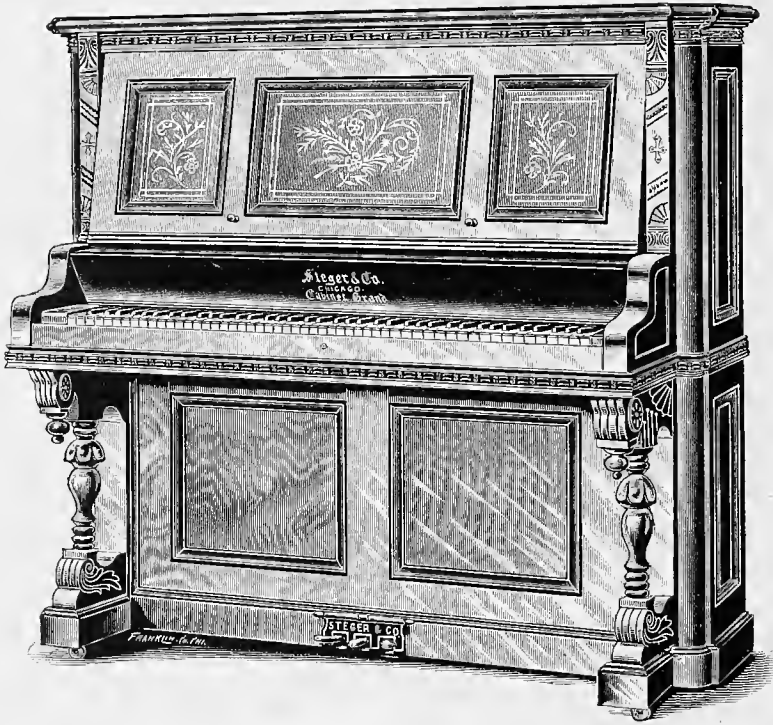


J. V. STEGER.

The Steger pianos are preferred by leading artists, and are purchased by the highest musical authorities; they seem destined to achieve still greater distinction in the art of piano manufacture. Steger & Co. are great advertisers, which is naturally to the advantage of all dealers who handle their instruments.

And it is also true that the dealers who handle the Steger piano belong to a class of merchants

whose experience and skill enables them to judge of the merits of an instrument, and whose musical and commercial standing lends an added indorsement to the pianos which they commend.



CELEBRATED "STEGER," STYLE II.

RUSSELL PIANO CO.

A VERY promising concern which was indirectly represented at the World's Fair, is the Russell Piano Co., of Chicago. This rapidly growing corporation succeeded to the Starck & Strack Co., who were duly represented in Section "I," and though this organization is of comparatively recent growth it bids fair to become a very important factor in the world of pianoforte manufacture. The out-put of the Russell Piano Co. is twenty pianos a week, or, as the energetic president of the company puts it: "The Russell Piano Co. is manufacturing more pianos at present than any one of four-fifths of the piano manufacturers of the United States." The Russell piano is a good seller, and on account of its intrinsic values is very popular with dealers. It is not only musical in tone and artistic in appearance, but durable and a desirable instrument to handle, inasmuch as it is so excellently built that the regulating and tuning of the instrument in after years is reduced to a minimum. The styles are unique, cases well proportioned, and a prettier and more artistic-looking piano it is hard to find. The instrument is built on sound and established principles: no half-tried experiments or fanciful novelties are introduced for the sake of "talking points" and "effects." Tone quality with durability is the watch-word of this company. The Russell Piano Co. are now building an 8-story factory at 249-251 S. Jefferson St., within a few blocks of their present site, and situated in the heart of the manufacturing district of Chicago. The new factory will soon be in full operation, with a capacity of 80 to 100 pianos a week. The corporation is capitalized at \$50,000, and the officers of the company are Chas. C. Russell, president and treasurer, and A. G. Chapin, vice-president and secretary. With the reputation of the instrument so well established, and the equipment all that is required, it is easy to predict for the Russell piano a future of artistic as well as material prosperity.

AND LASTLY.



ERY little remains to be said. When, on September 26, 1893, the list of awards was officially announced the end of the World's Columbian Exposition, so far as concerned the musical interests, had come. But a few days remained before the closing scenes would be enacted; the flags that had fluttered for six months over the glorious White City would be furled and the lights, which at night lit up the matchless scene, would be extinguished forever.

The end came with the customary clash and confusion of interests, but, so far as concerns the purposes of this book, nothing of greater moment transpired than attended the breaking up and farewells of the final scenes. But there still remains unconsidered in these pages an important factor in the part played by the musical interests at the Columbian Exposition. We refer to the music press, whose representatives in Section "I" of the Liberal Arts Building, were ever alert to further the legitimate ends of exhibitors, to ward off any evil which might impend, and to set Justice on the right track should she be misled by designing foes or thwarted by

over-zealous friends.

Although, with a single exception, the music trade papers did not rise to the prominence of anything like an exhibit on the World's Fair grounds, they all took a lively interest in the progress of the Fair and were represented to a greater or less degree. The "Musical Courier," by its Chicago representative, Mr. Jno. E. Hall, kept constant watch upon the shifting scenes in Section "I." That paper's editor-in-chief, Mr. Marc A. Blumenberg, paid frequent visits to the Magic City, and was at one time conspicuous as a candidate for judgeship, to pass upon the merits of exhibits in Group 158. The "Music Trades" did not come into existence until the closing month of the Exposition, but Mr. John C. Freund, then editor of the Dolgeville "Herald," took occasion to renew old friendships among the piano men. It was Mr. Freund who, on a visit to the German restaurant, discovered the "seidl trick" which he described as follows: "During dinner I incautiously, and in ignorance of the German custom, left my 'seidl' (beer mug) uncovered. One after another the whole crowd round the table piled up their mugs on mine till there was a column several feet high. The last man got his on by standing on a chair. I was then informed that I was 'stuck for the drinks,' and, as there were fourteen mugs in the column, at twenty-five cents a-piece, it meant just \$3.50. Since then the moment I set my 'seidl' down I close the lid with a snap."

The other Freund, Harry, editor of the "Musical Weekly," visited Section "I" at intervals and was present on the memorable Fourth of July when the crush was too great to permit of special musical effects. Of the "American Art Journal," Mr. Wm. M. Thoms, the editor, and Mr. Hecker, his business manager, were both on the grounds together for a brief period, as was also Mr. Graff, and sent to their paper glowing accounts of the beauties of Section "I." The same may be said of Mr. Ed. Lyman Bill, whose "Music Trade Review" was loyal to the musical interests of the Fair throughout. It was in the "Art Journal," by the way, that Mr. Karl Fink, a distinguished *attache* of the house of Alfred Dolge & Son, gave vent to his inexpressible emotion on first viewing the Exposition. According to that paper, Mr. Fink relieved himself as follows: "Unbeschreibbar! grossartig! phenomenal! Wundervoll! Künstlerisch in aller höchsten grade is diese Welt Ausstellung." All who know Mr. Fink's ordinarily facile gift of verbal expression can better appreciate the unparalleled wonders of the Fair by his words than in any other way save an actual presence on the spot.



Reproductions, reduced, of pages of the World's Fair Daily Issues of THE PRESTO.

The Chicago music trade press naturally gave closer attention to the affairs of the Exposition, coming within their special province, than could have been expected of their distant contemporaries. The "Indicator" was efficient in the presentation of news, and its editors, Messrs. O. L. Fox and Geo. B. Armstrong, were active in doing what they could to make attractive their weekly record of the musical instrument departments. The "Musical Times" also was alert for news, the editors, Mr. C. B. Harger and W. E. Nickerson, giving constant attention to passing events at the White City. Nor would it be right to overlook the enterprise of the monthly music journals, two of which, Mr. W. S. B. Matthews' "Music," and "Brainard's Musical World"—were regularly represented at the Fair. It would require a volume to do even indifferent justice to the part of the musical writers of the daily press at the Fair and we will not attempt it. But we can not but refer to the admirable work of Mr. E. H. Krehbiel, musical critic of the New York "Tribune," whose paper on "American Folk Song" was an enjoyable feature of the Musical Congress in July. Mr. Walton Perkins, of the Chicago "Daily Times," also did efficient work in connection with musical and music trade interests of the Fair generally. A word is also due to Mr. A. Cookman Roberts, of the London "Musical Times," whose reception to the musical and newspaper press representatives on July 5, at the Hotel Ozark, is pleasantly remembered.

We have left for mention last the music journal whose management seemed to recognize that to properly discuss the endless matters of interest connected with the Fair and to keep the musical world in touch with the greatest event of the century, a

paper of more frequent issue than once a week published in World's Fair City, and is the principal means of conveying to the outside musical and music trade world tidings of what is constantly going on in the center of interest of the country at the present time—Chicago. It is also patent to everyone that the musical interests represented at the Fair—from both a trade and an artistic standpoint—are far too vast to be duly considered in a weekly paper. Every day enough of interest to the musical world, in its two grand divisions, takes place to entirely fill the pages of a good-sized journal. Knowing this to be the fact we are confronted with the conviction that our regular weekly issue will be entirely inadequate to meet the demand for a systematic account of the events of a musical nature at the Fair. We are determined to give our patrons the benefit of every available bit of news referring to the interests of the field which we occupy, and in order to do this we have put before you, with the hope of your approval and consideration, *The Daily Presto*. We shall endeavor to make it all that its name implies—devoted to matters of interest to a *live daily paper*, the trade and profession, and a help to the stranger within our gates."

There having been some curiosity expressed as to the origin of the paper's name, the following paragraph appeared in connection with the salutatory just given: "We are *The Presto* because we endeavor to do what our name, in its original tongue, implies—*pre*, "before," and *sto*, "I stand." In other words, we stand before the trade as a guide and an ensign—a leader of thoughts and ideas relating to



IN THE PRESTO BOOTH, SECTION "I," WORLD'S COLUMBIAN EXPOSITION.

was needed. And this project after careful deliberation was put into operation, and the daily edition of *The Presto* soon became a vital element in the musical interests of the World's Columbian Exposition. The first issue of the *Daily Presto* appeared on Thursday, June 1, when its aims were set forth in the following words:

"*The Daily Presto* makes its bow to the public in general and to the music trade, the musical public and profession in particular. There is a *raison d'être* for everything, or should be, at least, and we feel that our excuse for existence lies in the fact that *The Presto* is practically the only music and music trade newspaper



FRANK D. ABBOTT.
Founder and Proprietor of
THE PRESTO.

music in all its phases. This much being said the exhaustive expressiveness of the name can be perceived."

The Presto at once became a part of the Exposition itself, and during the five remaining months of the Fair it appeared regularly every afternoon, filled with the latest news pertaining to such matters as bore especially upon the musical interests, both domestic and foreign. That it was duly appreciated and received the indorsement of the World's Fair authorities, no better evidence is required than the following from the issue of Tuesday, Aug. 1st.:

"By request of M. Prosper Lamal, M. Gaston Bodart, Herr Max Schiedmayer, Mr. V. J. Hlavac, Baron G. Pilar von Pilchau and Senorita Esmeralda Cervantes, composing the jury of examination of the musical instruments, *The Presto* has accepted the position of official organ of the musical instrument examiners. In the daily issue of *Presto* will be found the authoritative reports of this body, and these reports can be relied upon as authentic because they will emanate directly from the official body itself. This honor to our publication and recognition of our standing before the music trade came all unsought, and *Presto* is happy in the consciousness that it is a deserved tribute to its energy and enterprise in occupying the field with an available and appreciable medium—something that has not been attempted by any other musical or music trade paper in the country.

"*Presto* has reason to feel proud of this distinction that it has been selected to voice the sentiments and to record the transactions of the board of musical instrument examiners.

"*Presto* will respond to the invitation as fully as its powers will permit. That it will rise to the occasion its triumphs in the past will attest. It accepts the trust and will faithfully perform its duties."

Thus for one-half the duration of the World's Columbian Exposition, and during the entire period of the activity leading up to the awards, *The Presto* performed a very important function—that of the official mouthpiece of the jury on musical instruments. And that the paper fulfilled every promise and reflected credit not alone upon itself but upon the musical departments whose interests it conserved, evidence was not wanting. When the time came for choosing the judges in Group 158, *The Presto* did yeoman service in defense of what it believed to be the best interests of its constituency and of the honor and glory of the musical instrument departments of the Fair. In this its efforts were also successful and the purposes of the competition were carried out with credit to all concerned. The announcements of examinations appeared regularly in *The Presto*, and the programs and plans of the examining juries were conveyed to the exhibitors through its columns.

When it is remembered that Jackson Park, the scene of the Columbian Exposition, is nearly ten miles south from the heart of Chicago, in which the publication offices of *The Presto* are located, some of the difficulties of a daily Exposition issue of the paper may be understood. And the fact that Section "I" was not fairly awake each morning much before ten o'clock did not lessen these difficulties any. In order to gather the news and put it into shape in time for the afternoon delivery, it was necessary for the reporters to telephone or telegraph their matter from *The Presto* booth, in the Manufactures Building, to the editorial rooms down town. In charge of this important work at the Fair grounds several of the paper's staff were kept busy, almost night and day, from first to last. And for the efficiency with which this work was done much credit is due to Dr. L. B. Folkes, of the local departments of the paper, and to Mr. D. E. Fralick, of the editorial staff; and no less deserving in this connection is Miss Emma Schaack, the paper's expert stenographer, through whose hands much of the matter passed, and was transcribed from shorthand notes into "copy" for the printers, or was repeated over the telephone direct to the office. Aided by a small army of messengers, who were kept constantly vibrating between the booth in Section "I" and the offices down town, the busy workers on the *Daily Presto* never failed to have the paper ready for the distributors at 3 o'clock every afternoon during the Exposition. As soon as off the press it was delivered by wagons to carriers and agents in all parts of Chicago, and to the trains and other places where the crowds of incoming strangers might secure it and be aided by its perusal, and directed more especially to the glories of the musical and musical instrument departments of the Fair.

The Presto booth was located on the Southeast Inner Avenue, directly opposite the Russian exhibit in Section "I." The paper was diligently circulated among the exhibitors and musical visitors each day, and its booth was always open to welcome members of the musical fraternity and to render them all pos-

sible assistance, by directing them to special points of the displays, or otherwise. The publication of the paper, and the establishment of the booth on the Exposition grounds, was regarded as an honor to the trade and the profession which it represented. No other trade or profession claimed a like distinction—that of a daily paper devoted to its interests.

And, as with the other successful sojourners in Section "I," *The Presto* also received its award. It came in the oft-expressed approval alike of Fair officials and exhibitors. And this award, though less tangible perhaps than the ones which form the basis of this book, was no less prized and appreciated.

And now as to the material results of the World's Columbian Exposition to the manufacturers whose enterprise added largely to its interest and grandeur. The best proof of the substantial advantages of the Fair to those who were represented, is found in the fact that before the Fair closed several large sales were reported in Section "I," as well as in some of the foreign departments. Especially were the German piano manufacturers pleased with their share in these results, several of them finding permanent customers in the United States by reason of their World's Fair display. Among the American exhibitors several succeeded in disposing of the magnificent special Exposition styles of instruments already described in this book, as well as in extending their regular trade in many directions. Visitors from every quarter came to inspect the instruments displayed in Section "I," and business connections were thus made between manufacturers and dealers which still exist and will continue to exist and to expand indefinitely. And to the immediate and substantial results of the Exposition to those who took part must be added the far-penetrating influence of the awards and diplomas. These have a collateral value which no words can measure.

* * *

And, finally, in submitting this work to that portion of the reading public most interested in its special features, which will include a large proportion of the musical world generally, and all of the music trades, it is fair to state upon whose heads the inaccuracies, inelegances or other faults of the book must rest. The plan of the book, then, and its general arrangement and special features, are to be credited to the managing editor of *The Presto*, Mr. Frank D. Abbott. The bulk of the literary part of the work has been performed by Mr. Abbott's associate on the editorial departments of *The Presto*, Mr. C. A. Daniell. Both beg the reader's indulgence, resting their work solely upon the value of the book as a permanent record of the musical interests of the greatest Exposition the world has ever known.





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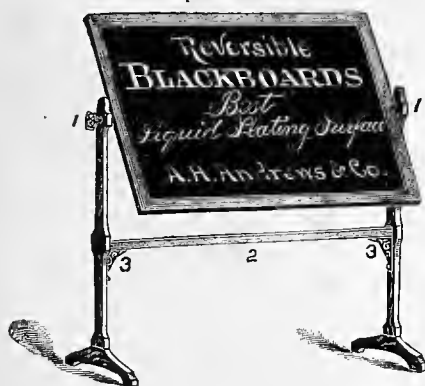


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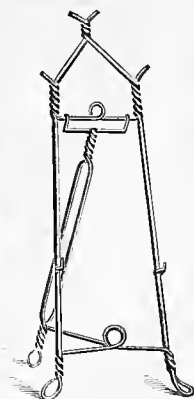
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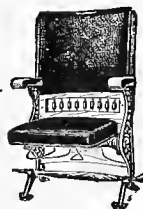


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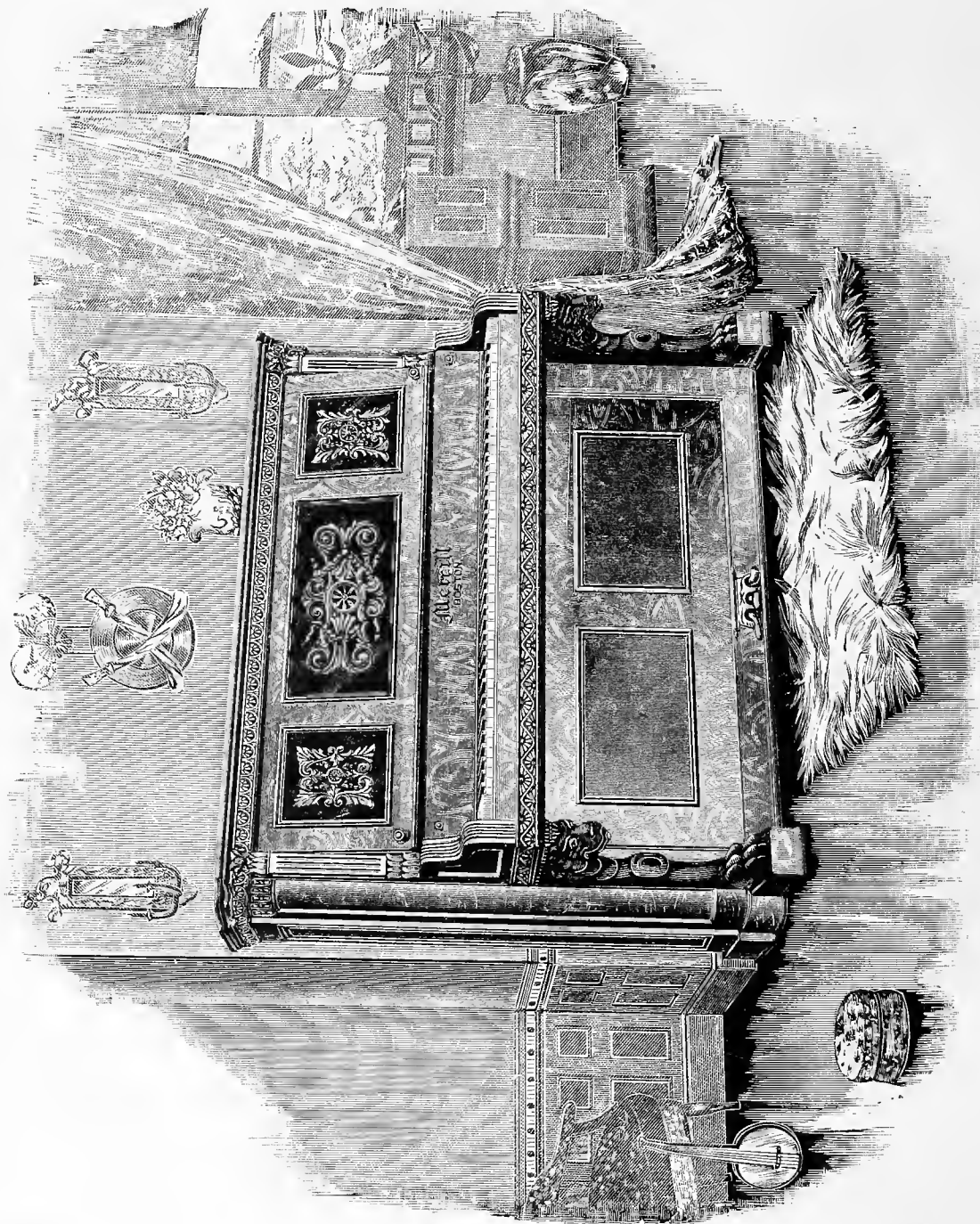
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JULIE RIVE-KING.

Read the Brooklyn
"Daily Eagle," Dec. 2, 1893.

SEIDL MATINEE.—The first Seidl Matinee took place yesterday afternoon at the Academy of Music before a large and fashionable audience. All of the orchestral numbers were immensely enjoyed by the audience, which is always the case when Mr. Seidl, the king of conductors, holds the baton. Mme. Materna and Mr. Emil Fischer, artists of the very highest rank, sang several numbers with exquisite taste and finish. An interesting feature of the programme was Mr. Seidl's piano accompaniment to the singing of Mme. Materna (Richard Wagner's favorite singer) and Mr. Emil Fischer on a Wissner Grand Piano. Mr. Wissner is to be congratulated

on the magnificent grand piano that made its first appearance on this occasion. It was a revelation. No finer grand has ever been heard either in Brooklyn or New York. After the matinee the grand piano was taken to Wissner Hall, where it was used in the evening at the Inaugural Concert of Wissner Hall. When the concert was over a number of artists and musicians remained to hear Mme. Rive-King, who kindly consented to play a few selections. Mme. King's playing was immensely enjoyed by those present. We have not heard more masterly and finished piano playing since Rubinstein.



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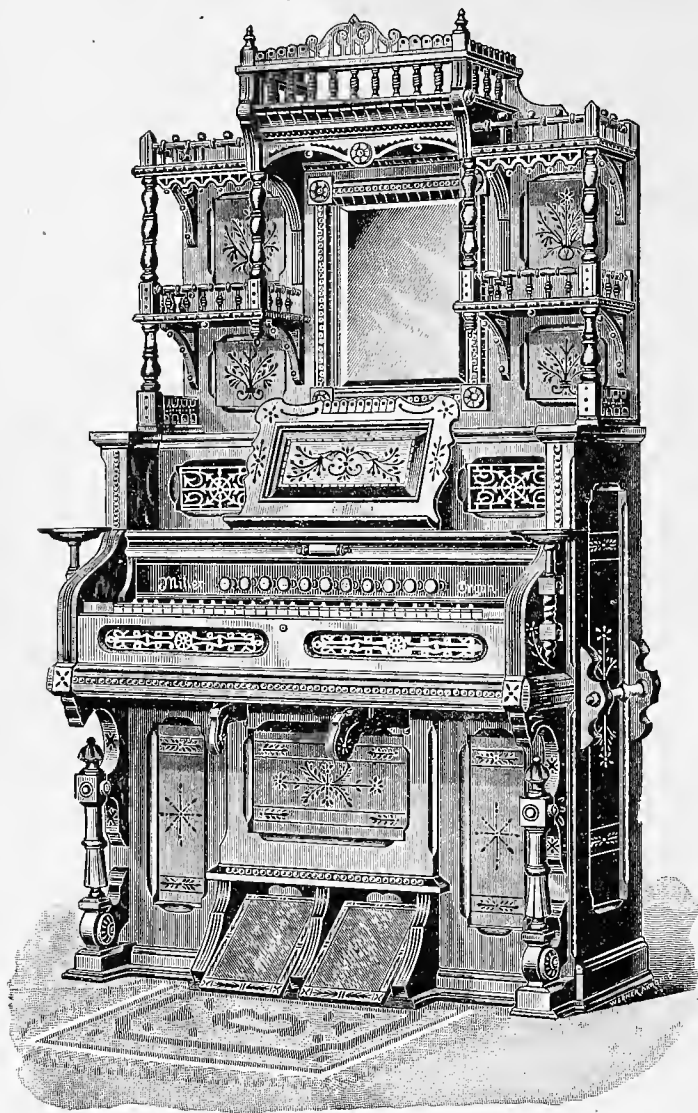
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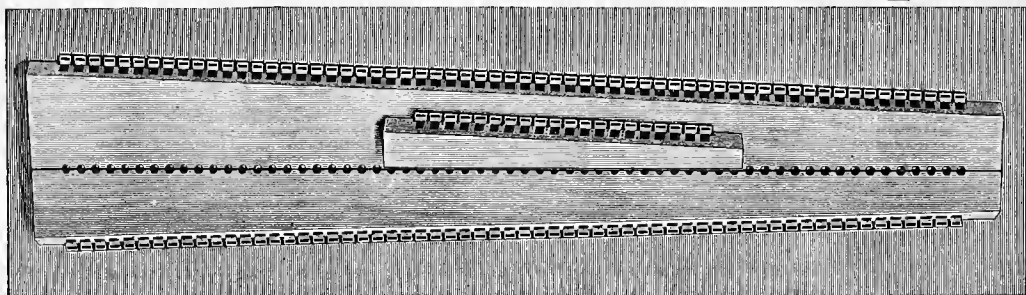
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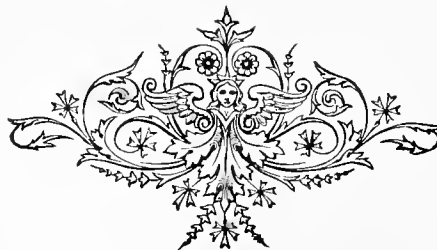
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